

Fel. Mendelssohn-Bartholdy

E L I A S

Ein Oratorium

PARTITUR



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Ein Oratorium

nach Worten des alten Testaments

componirt von

Felix Mendelssohn-Bartholdy.

Op. 70

Preis 80 Francs

Partitur

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Elias

Ein Oratorium

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componirt

von

FELIX MENDELSSOHN BARTHOLDY.

Op. 70.

Einleitung.

Grave. M.M. $\text{♩} = 60$

Flauti.

Oboi.

Clarinetten
in B.

Fagotti.

Cornen in D.

Cornen in B.

Tromben in D.

Trombone
Alto.

Trombone
Tenore.

Trombone
Basso.

Ophicleide.

Timpani
in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso
Solo.

Bassi.

Elias.

So wahr der Herr, der Gott Israels,
As God the Lord of Is - ra - el

le - bet, vor dem ich ste - he: Es
li - veth, be - fore whom I stand; There

Grave.

4851.

soll diese Jahre weder Thau noch Regen kommen, ich sage es denn.
 shall not be dew nor rain these years, there shall not be dew nor rain but according to my word.

Ouverture

5.

Moderato. ♩ = 92.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Bassi.

Moderato.

A handwritten musical score on aged, yellowed paper. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as clefs (treble and bass), time signatures (3/4 and 4/4), and dynamic markings like *p* (piano) and *pp* (pianissimo). There are several blue ink annotations: a large 'C' and 'F' in the first system, a large 'C' and '6' in the second system, and a large 'C' and '6' in the third system. The bottom two staves of the third system contain a dense, rhythmic passage with many sixteenth and thirty-second notes. The paper shows signs of age, including foxing and staining.

Fl

Musical score on 18 staves. The score is divided into two systems. The first system (staves 1-10) contains mostly rests and some initial notation. The second system (staves 11-18) contains dense musical notation, including eighth and sixteenth notes, rests, and dynamic markings such as *pp* and *ff*. The notation includes various clefs (treble and bass) and key signatures (one flat and one sharp).

musical score for a 12-staff instrument, likely a piano. The score is divided into two systems. The first system has six staves, and the second system has six staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical notations such as notes, rests, and dynamic markings. The word "cres" (crescendo) is written above the first staff of the first system and below the first staff of the second system. The word "p" (piano) is written below the first staff of the second system. The score is numbered 4651 at the bottom.

p *cres* *dim:* *f*

p *cres* *dim:* *f*

p *cres* *dim:* *f*

p *cres* *dim:* *f*

This image shows a page of musical notation for a symphony orchestra. The notation is arranged in multiple staves, with various instruments represented by different clefs and key signatures. The notation includes notes, rests, and dynamic markings such as 'p' (piano), 'cres' (crescendo), and 'dim' (diminuendo). A large blue handwritten 'G' is visible on the left side of the page.

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves of music. The top section features several staves with musical notation, including notes, rests, and dynamic markings such as 'cres' (crescendo), 'sf' (sforzando), and 'f' (forte). The bottom section of the page shows a more complex arrangement of staves, with some staves containing dense, rapid musical passages. The notation includes various note values, rests, and dynamic markings like 'sempre cres' (sempre crescendo), 'sf', 'f', and 'al' (allargando). The overall layout is typical of a professional musical score, with clear notation and dynamic markings.

Handwritten musical score on page 12, featuring multiple staves with complex notation, including triplets and dynamic markings like *sf* and *f*. The score is written in a system of staves, with some staves containing rests and others containing active musical notation. A blue ink mark is visible on the left side of the page, near the middle staves. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The overall style is that of a handwritten musical manuscript.

A handwritten musical score on 13 staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures (mostly 4/4), and dynamic markings like *f* (forte) and *sf* (sforzando). The score is written in ink and features several measures with complex rhythmic patterns, including sixteenth and thirty-second notes. A blue ink scribble is visible on the eighth staff. The page number '13.' is written in the top right corner.

This image shows a page of handwritten musical notation, likely from a 19th-century manuscript. The page contains 14 staves of music, arranged in two systems of seven staves each. The notation is in G major (one sharp) and 2/2 time. The first system includes staves for Violins I and II, Violas, Cellos, Double Basses, and a Piano. The second system includes staves for Flutes, Oboes, Clarinets, Bassoons, and a Contrabass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *sf* (sforzando), and *più f* (più forte) are used throughout. The handwriting is in dark ink on aged, slightly yellowed paper. The page number '4651' is visible at the bottom center.

This page contains a handwritten musical score for a multi-staff instrument, likely a piano or organ. The score is organized into two systems of staves. The first system consists of eight staves, with the first four in treble clef and the last four in bass clef. The second system consists of four staves, all in treble clef. The notation includes various note values, rests, and dynamic markings, with 'sf' (sforzando) appearing multiple times. The handwriting is in dark ink on aged, slightly yellowed paper.

This page of musical notation, numbered 16, contains 15 staves of music. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a single system, with some staves having a '2' above them, possibly indicating a second ending or a specific measure. The music is written in a complex, multi-measure format, likely for a large ensemble or orchestra. The dynamic markings include 'ff' (fortissimo) and 'sf' (sforzando), indicating strong and sudden accents. The notation is written in a complex, multi-measure format, likely for a large ensemble or orchestra.

This page of musical notation, numbered 17, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *sf* (sforzando) and *più f* (più forte). The music is arranged in a complex, multi-staff format, likely for a large ensemble or orchestra. The notation is written in a historical style, with some staves featuring clefs and key signatures. The page is divided into measures by vertical bar lines. The overall layout is dense and detailed, typical of a musical score from the 18th or 19th century.

This page of musical notation consists of 15 staves, arranged in a system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*. The staves are arranged in a system, with some staves having a *tr* (trill) marking. The bottom of the page is labeled *Bassi* and *4651*.

This page of musical notation consists of 14 staves, arranged in two systems of seven staves each. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The first system (staves 1-7) features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (staves 8-14) includes more complex rhythmic figures, such as sixteenth-note runs and triplets. Dynamic markings are used throughout, including *ff* (fortissimo) and *p* (piano). The notation is printed on aged, slightly yellowed paper.

This page of musical notation is for a 19th-century orchestra. It features a variety of staves for different instruments, including woodwinds, brass, and strings. The notation includes dynamic markings such as *f* (forte), *sf* (sforzando), and *f* (forte). The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols, such as notes, rests, and slurs, indicating the performance of the piece.

The staves are arranged in a system, with the top staves likely for woodwinds and brass, and the bottom staves for strings. The notation includes various musical symbols, such as notes, rests, and slurs, indicating the performance of the piece.

Nº 1. Chor.

21.

Andante lento. ♩ = 76.

Sopr.
Volk.
Alt.
Das
Ten.
Chor.
Bass

The musical score is written for a choir and piano. It consists of 12 staves. The first 10 staves are for the piano accompaniment, and the last 2 staves are for the vocal parts. The tempo is marked 'Andante lento' with a metronome marking of ♩ = 76. The key signature is one flat (B-flat). The time signature is common time (C). The lyrics are in German and English. The German lyrics are: 'Hilf Herr! willst du uns denn gar ver- til- gen? Hilf Herr! willst du uns denn gar ver- til- gen? Hilf Herr! willst du uns denn gar ver- til- gen? Hilf Herr! willst du uns denn gar ver- til- gen?'. The English lyrics are: 'Help, Lord! wilt thou quite de- stroy us? wilt thou quite de- stroy us? wilt thou quite de- stroy us? wilt thou quite de- stroy us?'. The piano part features a prominent melody in the right hand, often marked with 'ff' (fortissimo). The vocal parts enter in the fourth measure and continue with the melody.

And. lento. Coll' Organo.

[illegible]

Und uns ist keine Hülfe ge. kommen !
And yet no power cometh to help us !

Die Ernte ist vergangen, der Sommer ist dahin !
The harvest now is o-ver, the summer days are gone,

und uns ist keine Hülfe ge. kommen !
and yet no power cometh to help us,

kei-ne Hül-fe ge. kom-men, ist keine
com-eth, com-eth to help us, no power

24.

cres

a 2.

cres

a 2.

cres

die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe ge-

the harvest now is o-ver, the summer days are gone, and yet no power cometh to

komm-
men,
help us,

ist keine Hül-fe,
and yet no pow-er

kei-ne Hül-fe ge-komm-en, ist keine
com-eth, com-eth to help us, no power

Hül-fe ge-kommen, die Ernte ist vergan-gen, der Sommer ist da-hin,
com-eth to help us, the harvest now is o-ver, the harvest now is o-ver,

Und uns ist keine Hülfe gekom-men!
And yet no power cometh to help us!

cres

cres

musical score with lyrics in German and English

German Lyrics:

kommen,
Hül-fe ge- kommen, die
und uns ist keine Hülfe ge- kommen, keine Hül- fe,
die Ernte ist vergangen, der
Sommer ist dahin!

English Lyrics:

help us,
com- eth to help us! the
and yet no power cometh, and yet no power cometh,
the harvest now is o- ver, the
summer days are gone;

Additional German Lyrics:

ist keine Hül- fe,
kei- - ne Hülfe ge- kom- men, ist keine
and yet no pow- er
com- - - eth, cometh to help us, no power

Additional English Lyrics:

com- - - eth, cometh to help us, no power

Performance Markings:

- cres
- f

Hülfe gekom-men, die Ernte ist vergan-gen, und uns ist keine Hülfe gekommen, ist
 com-eth to help us, the harvest now is o-ver, and yet no power cometh to help us, no
 und uns ist keine Hülfe gekom-men, und uns ist keine Hülfe gekommen, ist keine Hül-fe ge-
 and yet no power cometh to help us, and yet no power cometh to help us, no power com-eth to
 und uns ist keine Hülfe gekom-men.
 and yet no power cometh to help us,
 kommen, ist kei-ne Hül-fe gekömen, uns ist keine Hülfe gekom-men, und uns ist keine
 help us, no pow-er com-eth to help us, yet no power cometh to help us, and yet no power

keine Hülfe gekommen . Die Ernte ist ver- gangen, der Sommer ist da hin !
 power cometh to help us . The harvest now is o- - ver, the summer days are gone;
 kommen . Die Ernte ist ver- gangen, der So- mer ist dahin ! und uns ist keine Hülfe ge-
 help us . The harvest now is o- - ver, the summer days are gone, and yet no power cometh to
 hin, und uns ist keine Hülfe gekommen, ist keine Hül- fe, und uns ist keine Hülfe ge-
 gone; and yet no power cometh to help us, no power com- - eth, and yet no power cometh to
 Hül- fe ge- kommen . Die Ern- - te ist ver- gangen, und uns ist keine Hül- fe, ist keine
 com- eth to help us . The har- - vest now is o- - ver, the harvest now is o- - ver, and yet no

sf *sf* *più f* *più f* *sf* *più f* *più f* *più f* *sf* *più f*

28.

Gymn

(in E. A.)

tr

pp

und uns ist keine Hülfe ge- kommen, die Ernte ist ver- gangen! Will denn der Herr nicht mehr Gott sein in
and yet no power cometh to help us, the harvest now is o - ver! Will then the Lord be no more God in

kommen, die Ernte ist ver- gan-gen, die Ernte ist ver- gangen! Will denn der Herr nicht mehr Gott sein in
help us! the harvest now is o - ver, the harvest now is o - ver! Will then the Lord be no more God in

kommen, ist keine Hül-fe, ist keine Hülfe gekommen! Will denn der Herr nicht mehr Gott sein in
help us, and yet no pow-er, no power cometh to help us! Will then the Lord be no more God in

Hül-fe ge- - kommen, uns ist keine Hülfe gekommen! Will denn der Herr nicht mehr Gott sein in
pow-er no power, yet no power cometh to help us! Will then the Lord be no more God in

This page contains a musical score for a choral and instrumental ensemble. The score is written for a large ensemble, including a full orchestra and a choir. The instruments are arranged in a standard symphonic layout, with strings at the bottom, woodwinds in the middle, and brass at the top. The choir is positioned at the very top of the page. The music is in 4/4 time and features a complex arrangement of parts. The lyrics are in German and English, and the score includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into four systems, each containing multiple staves for different instruments and voices. The first system includes staves for the first and second violins, first and second violas, first and second cellos, first and second double basses, and the choir. The second system includes staves for the flute, oboe, clarinet, bassoon, and the choir. The third system includes staves for the trumpet, trombone, and the choir. The fourth system includes staves for the piano and the choir.

The lyrics for the choir are as follows:

Zi - on? will denn der Herr nicht mehr Gott sein in
 Zi - on? Will then the Lord be no more God in

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in German and English, and the score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Die Ernte ist ver-
The har-vest now is

gan-gen, der Sommer ist da
o-ver, the sum-mer days are

hin! und uns ist
gone, and yet no

keine Hülfe gekom-men;
power cometh to help us!

keine Hülfe gekom-men, ge-
power cometh to help us, to

kom-men; will denn der Herr nicht mehr Gott sein in
help us! will then the Lord be no more God in

Herr nicht mehr Gott sein in
Lord be no more God in

Zi-en, nicht Gott sein in
Zi-on, no more God in

Zi-en? Die Ernte ist ver-
Zi-on? The har-vest now is

hin, — der Sommer ist da — hin, — die Ern-te ist ver- gan-gen, der Sommer ist da-
 gone, — the sum-mer days are gone, — the har-vest now is o-ver, the sum-mer days are
 will denn der Herr nicht mehr Gott sein, nicht Gott sein in Zi- - on? die
 will then the Lord be no more God, no more God in Zi- - on? the
 Zi- - on, nicht Gott sein in Zi- - on, nicht Gott sein in Zi- - on?
 Zi- - on, no more God in Zi- - on, no more God in Zi- - on?
 gan- gen, die- Ern-te ist ver- gan- gen, die Ern-te ist ver- gan- - - gen!
 o- - ver, the har-vest now is o- - ver, the har-vest now is o- - - ver;

hin! Hilf Herr! Hilf, die Ernte ist vergangen, ver-
 gone! Help Lord! Help! the harvest now is o - - ver, is
 Ernte ist vergan - - gen, ver-
 harvest now is o - - ver, is
 die Ernte ist ver- gangen, der Sommer ist da hin!
 the harvest now is o - - ver, the sum-mer days are gone
 die Ernte ist ver- the harvest now is
 Hilf Herr! die Ernte ist ver-
 Help Lord! the harvest now is o - - ver, the harvest now is

gan - gen, der Sommer ist da hin, und uns ist kei - ne Hül - fe ge - kom - men!
 o - - - ver, the sum - mer days are gone, and yet no pow - er com - eth to help us!

gan - gen, der Sommer ist da hin, und uns ist kei - ne Hül - fe ge - kom - men!
 o - - - ver, the sum - mer days are gone, and yet no pow - er com - eth to help us!

gan - gen, der Sommer ist da hin, und uns ist kei - ne Hül - fe ge - kom - men!
 o - - - ver, the sum - mer days are gone, and yet no pow - er com - eth to help us!

gan - gen, der Sommer ist da hin, und uns ist kei - ne Hül - fe ge - kom - men!
 o - - - ver, the sum - mer days are gone, and yet no pow - er com - eth to help us!

L'istesso tempo.
Recitativo.

The musical score is written on 18 staves. The first four staves (treble and bass clefs) are mostly empty, with some notes in the fifth measure. The next four staves (treble and bass clefs) also contain some notes. The final four staves (treble and bass clefs) contain the following lyrics:

Die Tiefe ist ver-sieget!
 The deeps afford no wa-ter;

Und die Ströme sind vertrocknet!
 And the ri-vers are exhaust-ed!

Dem Säugling klebt die
 The suckling's tongue now

L'istesso tempo.
Recitativo.

36. Fag:

Zun-ge am Gau-men vor Durst!
 clea- -veth for thirst to his mouth;

eres - - - cen - - - do

Die jungen Kinder heischen
 The in - fant chil - dren ask for

eres - - - cen - - - do

Die jungen Kinder heischen Brod.
 The in - fant chil - dren ask for bread.

eres

eres

eres

eres - - - cen - - - do

und da ist Niemand, der es ih - nen bre - che!
 and there is no one breaketh it to feed them!

Und da ist Nie - mand,
 and there is no one,

Brod;
 bread;

eres

N.^o 2. Duett mit Chor.

Sostenuto ma non troppo. $\text{♩} = 100$.

[illegible]

Sostenuto ma non troppo.

Organo tacet.

Niemand der sie tröste. Zion streckt ihre Hände aus, und da ist Niemand der sie tröste,
 nei - ther help nor comfort. Zi - on spread - eth her hands for aid; and there is neither help nor com - - fort,
 Zion streckt ihre Hände aus, und da ist Niemand der sie tröste.
 Zi - on spreadeth her hands for aid; and there is neither help nor

da ist Niemand der sie tröste.
there is neither help nor com- fort.

tröste, Niemand der sie tröste.
com- fort, neither help nor com- fort.

Herr, höre unser Gebet!
Lord, how thine ear to our pray'r!

Herr, höre unser Gebet!
Lord, how thine ear to our pray'r!

Zion
Zi-on
douce
douce

streckt ihre Hände aus, und da ist Niemand der sie tröste, Niemand der sie tröste,
spreadeth her hands for aid; and there is neither help nor comfort, neither help nor comfort, *cres*

streckt ihre Hände aus, ihre Hände aus, und da ist Niemand der sie tröste, und da ist
spreadeth her hands, she spreadeth her hands for aid; and there is neither help nor comfort, and there is

Herr, höre unser Gebet!
Lord, how thine ear to our pray'r!

1

dim:

cres

sf

dim:

p

cres

sf

p

cres

sf

p

cres

sf

p

cres

sf

p

dim:

pp

der sie tröste.

heir nor com-fort.

Zi-on streckt ihre Hände aus, und da ist Niemand der sie

Zi-on spreadeth her hands for aid; and there is nei-ther help nor

Niemand der sie tröste.

zei ther help nor com-fort.

Zi-on streckt ihre Hände aus, und da ist Niemand der sie

Zi-on spreadeth her hands for aid; and there is nei-ther help nor

cres

hö-re unser Ge-bet!

how thine ear to our pray'r!

Herr, hö-re unser Ge-bet!

Lord, how thine ear to our pray'r!

cres

p

tröste, und da ist *Niemand der sie* tröste, da ist *Niemand der sie* trö - ste, — und da ist
 comfort, and there is *nei-ther help nor* comfort, there is *nei-ther help nor* com - - fort, — and there is
 tröste, und da ist *Niemand der sie* tröste, und da ist *Niemand der sie* trö - ste,
 comfort, and there is *nei-ther help nor* comfort, and there is *nei-ther help nor* com - - fort,
 bet ! *Herr !*
 pray'r ! *Lord !*
 Herr, hö-re unser Gebet ! *Herr, hö-re unser Ge-*
 Lord, how thine ear to our pray'r ! *Lord, how thine ear to our*

cres

p

dim:

cres

p

dim:

p

cres

pp

cres

pp

cres

p

pp

cres

f

cres

f

pp

p

cres

dim: p

cres

p

Niemand der sie tröste. Zion streckt ihre Hände aus, und da ist Niemand der sie trö-
 nei-ther help nor com-fort. Zi-on spreadeth her hands for aid, and there is nei-ther help nor com-

Niemand der sie tröste. Zion streckt ihre Hände aus, und da ist Niemand der sie trö-
 nei-ther help nor com-fort. Zi-on spreadeth her hands for aid, and there is nei-ther help nor com-

Herr, höre unser Gebet!
 Lord, bow thine ear to our pray'r!

Herr, höre unser Gebet!
 Lord, bow thine ear to our pray'r!

bet!
 pray'r!

cres

ste, fort, und da ist and there is Nie-mand, nei-ther, und da ist and there is Niemand der sie trö- - - ste !
 com- - - fort.

ste, fort, und da ist and there is Nie-mand, nei-ther, und da ist and there is Niemand der sie trö- - - ste !
 com- - - fort.

höre unser Gebet !
 how thine ear to our pray'r !

Hö- - - re !
 how thine ear !

Herr, Lord, höre unser Gebet !
 how thine ear to our pray'r !

N^o 3. Recitativo.

45.

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Tenore Solo. *Obadjah.*

Zer-reisset eu-re Her-zen, und nicht eu-re
 Ye peo-ple, rend your hearts, rend your hearts, and not your

Violoncello e Basso. *fp*

sf *f*

sf *f*

sf *f*

Kleider! um unsrer Sün-den willen hat E-li-as den Him-mel verschlossen, durch das
 garments for your trans-gressions: e-ven as E-li-jah hath seal-ed the hea-vens through the

sf *f*

Wort des Herrn! So be-kehret euch zu dem Herrn, eurem Gott, denn er ist
 word of God. I there-fore say to ye, Forsake your idols, re-turn to God; for He is

gnädig, barmherzig, ge- duldig und von grosser Gü-te, und reut ihn bald der Strafe.
 slow to an-ger, and mer-ci-ful, and kind, and gra-cious, and re-penteth Him of the e-vil.

N^o 4. Aria.

47.

Andante con moto. ♩ = 72.

Flauto.

Clarineti
in B.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo

Obadjah.

Violoncello
e Basso.

„So ihr mich von ganzem Herzen suchet, so will ich mich finden
„If with all your hearts ye truly seek me, ye shall e - ver surely

lassen " spricht un-ser Gott. „So ihr mich von gan - zem Herzen suchet,
find me." Thus saith our God „If with all your hearts ye tru-ly seek me,

so will ich mich finden lassen " spricht unser Gott, spricht unser Gott. Ach! dass ich
 ye shall e - ver surely find me? Thus saith our God, thus — saith our God. Oh! that I
 Veelli

p *pp* *cres* *pp*

wüsste, wie ich ihn finden und zu seinem Stuhle kommen möchte! Ach! dass ich wüsste, wie ich ihn
 knew where I might find Him, that I might e - ven come before His presence! Oh! that I knew where I might
 Bassi

pp *Bassi*

fin-den und zu seinem Stuhle kommen möchte, wie ich ihn finden möchte!
 find Him, that I might e-ven come before His presence! come before His presence!

cres *cres* *sf* *p*

Ach, dass ich wüsste, wie ich ihn finden möch- - - te! „So ihr mich von
 Oh, that I knew where I might find Him! „If with all your

dim: *pp* *sf* *p*

gan - zem Herzen suchet, so will ich mich finden lassen " spricht un - ser Gott,
 hearts ye tru - ly seek me; ye shall e - ver surely find me." Thus saith our God

p

„so will ich mich finden las - sen" spricht un - ser Gott.
 „ye shall e - ver surely find me" Thus saith our God.

dim: *p* *pp* *sf* *p* *pp* *pp* *pp* *pp* *pp*

dim: *p* *pp*

N^o 5. Chor.

51.

Allegro vivace. $\text{♩} = 96.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in F.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Chor. Das Volk.

Er spottet unser!
He mocketh at us;

Aber der Herr sieht es nicht, er spottet unser!
Yet doth the Lord see it not; He mocketh at us;

Er spottet unser! Aber der
He mocketh at us; Yet doth the

er spottet unser!
He mocketh at us;

Allegro vivace.

ü-ber uns ge-kom-men, der Fluch ist über uns ge-
 fal-len down up-on us; His curse hath fallen down up-

Der Fluch ist ü-ber uns ge-kom-men, ge-
 His curse hath fal-len down up-on us, up-

Der Fluch ist ü-ber uns, ist
 His curse hath fal-len down, hath

Der Fluch ist ü-ber uns ge-kom-men, ü-ber uns ge-
 His curse hath fal-len down up-on us, fal-len down up-on us, hath

1651.

Musical score for a choral and instrumental work. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is D major (two sharps). The tempo is marked *sempre f* (always forte).

The lyrics are in German and English. The German lyrics are:

 kom - men . Er wird uns verfolgen bis er uns töd - tet, ver -

 on us; His wrath will pur - sue us till he de - stroy us, pur -

 kom - men . Er wird uns verfolgen bis er uns töd - tet, bis er uns töd - tet,

 on us; His wrath will pur - sue us till he de - stroy us, till he de - stroy us,

 ü - ber uns ge - kom - men . Er wird uns verfolgen bis er uns töd - tet, ver -

 fal - len down up - on us; His wrath will pur - sue us till he de - stroy us, pur -

 ü - ber uns ge - kom - men . Er wird uns ver -

 fal - len down up - on us; His wrath will pur -

The score includes dynamic markings such as *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The tempo is marked *sempre f* (always forte).

The page number 4651 is visible at the bottom center.

fol - - - - - gen bis er uns töd - tet, er wird uns verfolgen bis er uns töd - tet, His wrath will pur - sue us till he de - stroy us, bis er uns tödtet, er wird uns verfolgen bis er uns töd - tet, er wird uns ver - His wrath will pur - till he de - stroy us, His wrath will pur - sue us till he de - stroy us, folgen bis er uns töd - - - tet, er wird uns verfol - gen, His wrath will pur - sue us till he de - stroy us, folgen bis er uns töd - - - tet, er wird uns ver - His wrath will pur - sue us till he de - stroy us, His wrath will pur -

er wird uns ver. fol. - gen, er wird uns ver. fol. - gen, er wird uns ver. fol. - gen, er wird uns ver. fol. - gen,
His wrath will pur. sue us, His wrath will pur. sue us, His wrath will pur. sue us, His wrath will pur. sue us,

folgen bis er uns töd. - tet, er wird uns ver. folgen bis er uns töd. - tet, bis er uns töd. - tet, bis er uns töd. - tet,
sue us till he de. stroy us, His wrath will pur. sue us till he de. stroy us, till he de. stroy us, till he de. stroy us,

er wird uns verfolgen bis er uns töd. - tet. bis er uns töd. - tet.
His wrath will pur. sue us till he de. stroy us, till he de. stroy us,

folgen bis er uns töd. - tet, er wird uns ver. fol. - gen.
sue us till he de. stroy us, His wrath will pur. sue us,

folgen bis er uns töd- tet, bis er uns tödtet, er wird uns ver- folgen bis er uns
 sue us till he de- stroy us, till he de- stroy us, His wrath will pur- sue us till he de-

töd- tet, er wird uns ver- folgen bis er uns töd- tet,
 stroy us, His wrath will pur- sue us till he de- stroy us,

- tet, er wird uns ver- folgen bis er uns töd- tet,
 us, His wrath will pur- sue us, till he de- stroy us,

Der Fluch ist ü- ber uns ge- kom- men, er wird uns ver-
 His curse hath fal- len down on us! His wrath will pur-

f sf sf sf sf sf sf

4651.

Fluch ist **ü**-ber uns ge-kom-men, ge-kom-men, er wird uns ver-fol-gen bis er uns
 curse hath fal-len down up-on us, up-on us! His wrath will pur-sue us till he de-

töd-tet, er wird uns ver-fol-gen, er wird uns ver-fol-gen, wird uns ver-fol-gen bis er uns
 stroy us, His wrath will pur-sue us, His wrath will pur-sue us till he de-stroy us, till he de-

er wird uns ver-fol-gen bis er uns töd-tet, er wird uns ver-fol-gen bis er uns
 His wrath will pur-sue us till he de-stroy us, His wrath will pur-sue us till he de-

Der **Fluch** ist **ü**-ber uns ge-kom-men, er wird uns ver-fol-gen bis er uns
 His curse hath fal-len down up-on us! His wrath will pur-sue us till he de-

ff sf sf sf sf sf sf ff

töd - tet, er wird uns verfol - gen, er wird uns ver - fol - gen bis er uns töd - tet,
 stroy us, His wrath will pur - sue us, His wrath will pur - sue us, till he de - stroy us,

töd - tet, er wird uns verfol - gen, er wird uns ver - fol - gen bis er uns töd - tet,
 stroy us, His wrath will pur - sue us, His wrath will pur - sue us, till he de - stroy us,

töd - tet, er wird uns verfol - gen, er wird uns ver - fol - gen bis er uns töd - tet,
 stroy us, His wrath will pur - sue us, His wrath will pur - sue us, till he de - stroy us,

töd - tet, er wird uns verfol - gen, er wird uns ver - fol - gen bis er uns töd - tet,
 stroy us, His wrath will pur - sue us, His wrath will pur - sue us, till he de - stroy us,

Grave.

bis er uns töd_tet. „Denn ich der Herr dein Gott, ich bin ein eif_riger Gott,
till he de_stroy us! For He the Lord our God, He is a jea_lous God:

bis er uns töd_tet. „Denn ich der Herr dein Gott, ich bin ein eif_riger Gott,
till he de_stroy us! For He the Lord our God, He is a jea_lous God:

bis er uns töd_tet. „Denn ich der Herr dein Gott, ich bin ein eif_riger Gott,
till he de_stroy us! For He the Lord our God, He is a jea_lous God:

bis er uns töd_tet. „Denn ich der Herr dein Gott, ich bin ein eif_riger Gott,
till he de_stroy us! For He the Lord our God, He is a jea_lous God:

vier. te Glied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. - ra - tion of them that hate Him. His mer - cies on
 vier. te Glied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. - ra - tion of them that hate Him. His mer - cies on
 vier. te Glied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. - ra - tion of them that hate Him. His mer - cies on

Handwritten musical score for a large ensemble, featuring multiple staves with musical notation, dynamics (f, p, cres), and lyrics in German and English. The lyrics are: her - zig - keit an vie - len Tau - sen - den, die mich lieb thou - sands fall, His mer - cies on thou - sands fall, on all.

The musical score is arranged in a system of staves. The top section consists of several staves with musical notation, including treble and bass clefs, various time signatures, and dynamic markings like "cres" (crescendo) and "f" (forte). The bottom section includes German lyrics for a hymn, with English translations provided below them.

Lyrics:
 ha - ben und mei - ne Ge - bo - te hal - ten.
 them that love Him and keep His com - mand - ments.
 ha - ben und mei - ne Ge - bo - te hal - ten. Und
 them that love Him and keep His com - mand - ment. His
 ha - ben und mei - ne Ge - bo - te hal - ten. Baraher.
 them that love Him and keep His com - mand - ments. In
 ha - ben und mei - ne Ge - bo - te hal - ten. Und du - e
 them that love Him and keep His com - mand - ments. His

The score concludes with the number 4651.

eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 eres *f* *dim:*
 Barmher- zig-keit, Barmher- zig-keit an vie- len, vie- len
 His mer- cies on thou- sands fall, on thou- sands fall, on *dim*
 thu- e Barmher- zig-keit, Barmher- zig-keit an vie- len
 mer- cies on thou- sands fall, His mer- cies on thou- sands fall, on *dim:*
 zigkeit, Barmher- zig-keit an vie- len, an vie- len, vie- len
 cies on thou- sands fall, His mer- cies on thou- sands fall, on *dim:*
 Barm her- zig-keit, Barmher- zig-keit an vie- len
 on thou- sands fall, His mer- cies on thou- sands fall, on *dim:*
 eres *f* *dim:*

4651.

[illegible]

[illegible]

N.º 6. Recitativo.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. *p*

Ein Engel.

E - li - as! ge - he weg von hin - nen und wen - de dich gen Mor - gen, und ver -
 E - li - jah, get thee hence E - li - jah; de - part and turn thee east - ward, thi - ther

Violoncello e Basso. *p*

The image shows a page from a musical score. At the top, there are three staves of music. The first two are in treble clef with a key signature of one sharp (F#), and the third is in bass clef with a key signature of one sharp. Below these is a vocal line in 3/4 time, with lyrics in German and English. The German lyrics are: "birg dich am Bache Crith! du sollst vom Bache trinken und die Raben werden dir Brod bringen des". The English lyrics are: "hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the". The vocal line is in 3/4 time and features a melodic line with various note values. Below the vocal line is a bass line in bass clef, also in 3/4 time, with a key signature of one sharp. The bass line consists of a simple harmonic accompaniment.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It consists of two systems of staves.

- System 1:**
 - Soprano:** Starts with "tempo Andante.", followed by a melodic phrase, then "Recit:" with a recitative melody.
 - Alto:** Mirrors the Soprano's initial melody.
 - Tenor:** Mirrors the Soprano's initial melody.
 - Bass:** Mirrors the Soprano's initial melody.
- System 2:**
 - Soprano:** Starts with "tempo Andante.", followed by a melodic phrase, then "Recit:" with a recitative melody.
 - Alto:** Mirrors the Soprano's initial melody.
 - Tenor:** Mirrors the Soprano's initial melody.
 - Bass:** Mirrors the Soprano's initial melody.

The lyrics are as follows:

Morgens und des A - bends, nach dem Wort dei - nes Got - tes .
ra - - - vens to feed thee there, so do ac - cord - ing un - to his word .

The score includes dynamic markings such as *p* (piano) and tempo indications like *Andante*.

Allegro non troppo. ..♩ = 126.

Allegro non troppo.

Flauti.
Clarinetti
in B.
Fagotti.
Violino I.
Violino II.
Viola.
Soprano I
Solo.
Soprano II
Solo.
Alto I
Solo.
Alto II
Solo.
Tenore I
Solo.
Tenore II
Solo.
Basso I
Solo.
Basso II
Solo.
Violoncello
e Basso.

Die Engel.

Denn er hat seinen En-geln be-fohlen ü-ber dir
For He shall give His an-gels charge o-ver thee:

Dass
That

Allegro non troppo.

denn er hat seinen En-geln be-fohlen ü-ber
 For He shall give His an-gels charge o-ver

— sie dich be-hü-ten auf allen deinen We-gen.
 — they shall pro-ect thee in all the ways thou go-est;

— sie dich be-hü-ten auf allen deinen We-gen.
 — they shall pro-ect thee in all the ways thou go-est;

— sie dich be-hü-ten auf allen deinen We-gen.
 — they shall pro-ect thee in all the ways thou go-est;

Musical score for the hymn "Hilff, Gott, das ich beschuldige" (Hilff, Gott, das ich beschuldige, BWV 1024). The score is in G major (one sharp) and 3/4 time. It features a vocal line (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (Right and Left Hand). The lyrics are in German and English. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics are:

dir thee ;
 dass That
 cres
 — sie dich be- hü- ten auf allen deinen We- gen,
 — they shall pro- tect thee in all the ways thou go- est,
 cres
 dir thee ;
 dass That
 cres
 — sie dich be- hü- ten auf allen deinen We- gen,
 — they shall pro- tect thee in all the ways thou go- est,
 cres
 dir thee ;
 dass That
 cres
 — sie dich be- hü- ten auf allen deinen We- gen,
 — they shall pro- tect thee in all the ways thou go- est,
 cres
 dir thee ;
 dass That
 cres
 — sie dich be- hü- ten auf allen deinen We- gen,
 — they shall pro- tect thee in all the ways thou go- est,
 cres
 dass — sie dich be- hü- ten — be- hü- ten auf allen deinen We- - gen,
 That they shall pro- tect thee pro- tect thee in all the ways, in all the
 cres
 dass — sie dich be- hü- ten — auf al- - len, allen deinen We- gen, auf
 That they shall pro- tect thee in al, in all the ways, in all the
 cres
 dass — sie dich be- hü- ten, dich be- hü- ten auf allen deinen We- gen,
 That they shall pro- tect thee, shall pro- tect thee in all the ways, in all the
 cres
 dass sie dich be- hü- ten, dich be- hü- ten auf allen deinen We- gen,
 That they shall pro- tect thee, shall pro- tect thee in all the ways, in all the

p

p

p

p

p

p

auf al len dei nen We gen .
in all the ways thou go - est .

Dass sie
That their

auf al len dei nen We gen .
in all the ways thou go - est .

Dass sie
That their

auf al len dei nen We gen .
in all the ways thou go - est .

Dass sie
That their

auf al len dei nen We gen .
in all the ways thou go - est .

Dass sie
That their

dei nen We gen denn er hat seinen En geln be fohlen ü ber dir
ways thou go - est . For He shall give His an - gels charge o ver thee ;

dei nen We gen denn er hat seinen En geln be fohlen ü ber dir
ways thou go - est . For He shall give His an - gels charge o ver thee ;

dei nen We gen denn er hat seinen En geln be fohlen ü ber dir
ways thou go - est . For He shall give His an - gels charge o ver thee ;

dei nen We gen denn er hat seinen En geln be fohlen ü ber dir
ways thou go - est . For He shall give His an - gels charge o ver thee ;

Musical score for a choir, featuring multiple staves with vocal lines and piano accompaniment. The score includes German lyrics and English translations. Dynamics such as *f* (forte), *dim:* (diminuendo), *p* (piano), *cres* (crescendo), and *sf* (sforzando) are indicated throughout.

Lyrics:
 tra - gen und du deinen Fuss nicht an ei - nen Stein stös - sest,
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee
 tra - gen und du deinen Fuss nicht an ei - nen Stein stös -
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up -
 tra - gen und du deinen Fuss nicht nicht an einen Stein stös -
 guide thee, lest thou dash thy foot, dash, dash thy foot, they shall up -
 tra - gen und du deinen Fuss nicht an einen Stein stös -
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up -
 tra - gen und du dei - nen Fuss nicht an ei - nen Stein
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold
 tra - gen und du dei - nen Fuss nicht an ei - nen Stein
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up -
 tra - gen und du dei - nen Fuss nicht an ei - nen Stein
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up -
 tra - gen und du dei - nen Fuss nicht an ei - nen Stein
 guide thee, lest thou dash thy foot a - gainst a stone, they shall up -

Musical score for a choir and piano. The score is written in G major (one sharp) and 3/4 time. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The lyrics are in German and English.

Lyrics:
 denn er hat seinen En - geln be - fohlen ü - ber dir
 For He shall give His an - - - gels charge o - ver thee;
 - sest, denn er hat seinen En - geln be - fohlen ü - ber dir dass sie dich auf den Händen
 hold thee. For He shall give His an - - - gels charge o - ver thee; that their hands shall up - hold and
 - sest, denn er hat seinen En - geln be - fohlen ü - ber dir dass sie dich auf den Händen
 hold thee. For He shall give His an - - - gels charge o - ver thee; that their hands shall up - hold and
 - sest, denn er hat seinen En - geln be - fohlen ü - ber dir dass sie
 hold thee. For He shall give His an - - - gels charge o - ver thee; that their
 shall up - hold, up - hold sest. Dass sie dich auf den Händen
 shall up - hold, up - hold sest. thee, hands shall up - hold and
 Stein they shall up - hold sest. Dass sie dich auf den Händen
 shall up - hold, up - hold sest. thee, hands shall up - hold and

Musical markings include *cres* (crescendo) and *p* (piano).

Lyrics:

German:
 dass sie dich auf den Händen tra - - - gen, dich auf den Hän - den
 that their hands shall up - hold and guide thee, they shall up - hold and

English:
 tra - - - gen, dich auf den Händen tra - - - gen, dich auf den Hän - den
 guide thee, shall up - hold and guide thee, they shall up - hold and

Dynamic markings:
 cresc, f, dim:

[illegible]

p *cres* *dim:* *cres* *cres* *p*

1. *p* *cres* *p*

2. *p* *cres* *p*

dich be- hü- ten; dass sie, dass sie dich be- hü- ten auf al- len
they shall pro- tect thee; they they shall, they shall pro- tect thee in all the

gen, dich be- hü- ten; dass sie dich be- hü- ten auf
est pro- tect thee; that they shall pro- tect thee in all

gen, dich be- hü- ten; dass sie dich be- hü- ten
est pro- tect thee; they, they shall pro- tect thee

dich be- hü- ten; dass sie dich be- hü- ten
shall pro- tect thee; that they shall pro-

dich be- hü- ten; dass sie dich be- hü- ten
shall pro- tect thee, that they shall pro-

be- hü- ten; dass sie dich be- hü- ten
shall pro- tect thee, that they shall pro-

be- hü- ten; dass sie dich be- hü- ten
shall pro- tect thee, that they shall pro-

be- hü- ten; dich be- hü- ten
shall pro- tect thee, they shall pro- tect thee

p *cres* *p*

al - len dei - nen We - gen, auf dei - nen
 ways the ways thou go - est: they shall pro-

al - len dei - nen We - gen, auf dei - nen
 ways the ways thou go - est: they shall pro-

auf al - len dei - nen We - gen, auf dei - nen
 in all the ways thou go - est: they shall pro-

hü - ten auf al - len dei - nen We - gen, auf dei - nen
 teet thee in the ways thou go - est: they shall pro-

ten auf al - len dei - nen We - gen, dich be - hü - ten auf dei - nen
 thee in the ways thou go - est: shall pro- teet thee, they shall pro-

hü - ten auf dei - nen We - gen, auf dei - nen
 teet thee in the ways thou go - est: they shall pro-

auf al - len dei - nen We - gen, auf dei - nen
 in all the ways thou go - est: they shall pro-

auf al - len dei - nen We - gen, auf dei - nen
 in all the ways thou go - est: they shall pro-

Cello

We - - - gen, dich be - hü - - - ten auf deinen We - - - gen .
 teet thee, shall pro- teet thee, they shall pro- teet thee .

We - - - gen, auf deinen We - - - gen .
 teet thee, they shall pro- teet thee .

We - - - gen, auf deinen We - - - gen .
 teet thee, they shall pro- teet thee .

We - - - gen, auf deinen We - - - gen .
 teet thee, they shall pro- teet thee .

We - - - gen, be - hü - ten auf deinen We - - - gen .
 teet thee, pro- teet thee, they shall pro- teet thee .

We - - - gen, auf deinen We - - - gen :
 teet thee, they shall pro- teet thee .

We - - - gen, auf deinen We - - - gen .
 teet thee, they shall pro- teet thee .

We - - - gen, auf deinen We - - - gen .
 teet thee, they shall pro- teet thee .
 Bassi

pp f

Recit:

Violino I.

Violino II.

Viola.

Recit:

Alto Solo. (Ein Engel)

Nun auch der Bach vertrocknet ist, Eli-as, mache dich auf, gehe gen Zarpath und blei-be da-
 Now Cherith's brook is dri-ed up, E-li-jah, a-rise and de-part, and get thee to Zarephath, thi-ther a-

a tempo Andante.

a tempo Andante.

selbst! denn der Herr hat daselbst einer Wittwe geboten, dass sie dich versorge. Das Mehl im Cad soll nicht verzehret
 hide: for the Lord hath command-ed a widow woman there to sus-tain thee; and the barrel of meal shall not
 Veello

Recit:

tempo.

cres

cres

cres

Recit:

tempo.

werden, und dem Oelkrüge soll nichts mangeln bis auf den Tag, da der Herr reg-nen lassen wird auf Er-den.
 waste neither shall the cruse of oil fail, un-til the day that the Lord sendeth rain up-on the earth.

cres

p Bassi

= de

Andante agitato. $\text{♩} = 66$.

Solo.

Oboi. *f* *cres*

Fagotti. *f* *cres*

Corni in E. *f* *cres*

Violino I. *p* *f* *p* *cres*

Violino II. *p* *f* *p* *cres*

Viola. *f* *cres*

Soprano Solo.

Bassi. *p* *cres*

Recit:

Recit:

Recit:

Recit:

Die Wittwe.

Was hast du an mir gethan, du Mann Gottes? du bist zu mir herein gekommen, dass meiner
 What have I to do with thee, O man of God? art thou come to me, to call my sin an - to re-

Recit:

a tempo.
Solo.

Musical score for the first system, featuring vocal and piano parts. The tempo is marked "a tempo." and the section is labeled "Solo." The score includes dynamic markings such as *pp*, *cres*, *p*, and *sf*. The lyrics are in German and English.

Missethat gedacht, und mein Sohn getödtet werde! Hilf mir, du Mann Gottes! mein Sohn ist
 membrance? to slay my son art thou come hi - ther? Help me, man of God. my son is

Musical score for the second system, continuing the vocal and piano parts. The tempo is marked "a tempo." The score includes dynamic markings such as *p*, *cres*, *sf*, and *p*. The lyrics are in German and English.

krank, und seine Krankheit ist so hart, dass kein O - dem mehr in ihm
 sick! and his sick - ness is so sore that there is no breath left in

blich, kein O - dem kein O - - dem mehr in ihm blieb. Ich
 him, no breath left, no breath, no breath left in him! I

netze mit mei - nen Thrä - nen mein Lager die gan - ze Nacht. Ich netze mit mei - nen
 go mourning all the day long, I lie down and weep at night; I go mourning all the

Thrä - nen mein Lager die gan - ze Nacht; du schaut das E - lend, du schaut das E - lend!
 day long, I lie down and weep at night! See mine af - flic - tion, see mine af - flic - tion,

Dynamics: *sf*, *p*, *cres*, *f*

sei du — der Armen Hel - fer! sei du, du — der Armen Hel - fer! — Ich
 Be - thou — the orphan's help - er! be thou, be thou the orphan's help - er! — I

Dynamics: *p*, *cres*, *sf*, *dim:*

netze mit meinen Thrä - nen mein Lager die gan - ze Nacht ! Du schaust das E - - lend !
 go mourning all the day long, I lie down and weep at night. See mine af - flie - - tion :

Sei du der Armen Hel - fer, du schaust das E - - lend, sei du der Ar - men Hel - -
 be thou the orphan's help - - er ! See mine af - flie - - tion ; be thou the orphan's help - -

dim:

fer !
er !

Hilf meinem Sohn !
Help my son !

Es ist kein O - dem mehr in
there is no breath left in

Recit:
Clarinetten in A.

Andante sostenuto. ♩ = 58.

Recit:
Elias.

Andante sostenuto.

Ihm!
him !

Gieb mir her deinen
Give me thy

Sohn !
son .

Herr, mein Gott, ver -
Turn un - to her, O

nimm mein Fleh'n ;
Lord, my God;

4651.

[illegible]

Musical score for "The Widow's Son" (BWV 102) by J. S. Bach. The score is in G major, 3/4 time, and consists of 16 measures. It features a vocal line (Soprano) and a keyboard accompaniment (Piano). The vocal line begins with the lyrics "Sohne deiner Magd, Herr!" and continues with "and hilf dem Sohne deiner Magd; denn du bist gnädig, barmherzig, ge-". The keyboard accompaniment features a prominent arpeggiated figure in the right hand and a more active line in the left hand. The score includes dynamic markings such as "cres", "p", "pp", and "sf". The piece concludes with a final cadence in the keyboard part.

dul. dig, und von grosser Gü. te und Treue; denn du bist gnä. dig, barmherzig, ge.
 pas - sion, and plenteous in mer - cy and truth, for Thou art gracious, and full of com.

Andante con moto. ♩. = 63.

f *pp* *f* *pp* *f* *pp*

Timpani in E.H.

f *pp* *f* *pp* *f* *pp*

Andante con moto.

f *pp* *f* *pp* *f* *pp*

duldig und von gros-ser Gü-te und Tren-e ! Herr, mein Gott, lasse die
 passion, and plentuous in mer-cy, in mer- - cy. Lord my God, — let the
 Veelli

Clar:

Recit:

p *cres* *p* *cres* *f*

cres *f*

p *cres* *f*

p *sempre* *cres* *f*

Recit:

Recit:

Die Wittwe.

Gott, lasse die Seele dieses Kin-des wieder zu ihm kommen!
 God, let the spirit of this child re-turn, that he a-gain may live!

Recit:

Werden die Ge-storbnen
 Shall the dead a-rise the

cres *f*

Fagotti.

Recit:

Corni in C.

Trombe in C.

Tromb: Alto.

Tromb: Tenore.

Tromb: Basso.

Violino I.

Violino II.

Viola.

Recit:

Elias.

auf- stehn und dir danken?
 dead a-rise and praise thee?

Herr, mein Gott!
 Lord my God,

lasse die Seele dieses Kindes wieder
 O let the spi-rit of this child re-turn, that

Recit:

tempo.

Oboi. *cres*

Clar. in A. *f*

Fagotti. *cres*

Corni in E. *pp* *f* *p*

Corni in C. *p* *cres* *f* *p*

Trombe in C. *pp*

Timpani *pp* *mf* *dim:*

tempo. *p* *cres* *ff* *pp*

Die Wittwe. *f*

Der Herr erhört dei-ne Stim-me, die
The Lord hath heard thy pray-er, the

zu ihm kom-men!
he a-gain live!

p *cres* *ff* *pp*

tempo.

Musical score for a choral and instrumental piece, page 95. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamics like *cres*, *f*, and *ff*. There are also lyrics in German and English, and a *Recit:* section. A large red **4** is written on the middle staves.

Dynamics: *cres*, *f*, *ff*.

Section: *Recit:*

Lyrics (German):
 Seele des Kindes kommt wieder!
 Es wird leben - dig!
 Es wird leben - dig!
 Siehe

Lyrics (English):
 soul of my son re - vi - veth;
 my son re - vi - veth.
 My son re - vi - veth!
 Now be-

Dynamics: *cres*, *f*, *ff*.

a tempo Andante. ♩ = 76.

Violino I.
p *cres*

Violino II.
p *cres*

Viola.
p *cres*

a tempo Andante.

Nun erkenne ich, dass du ein Mann Gottes bist, und des Herrn Wort in deinem
Now by this I know that thou art a man of God, and that His word in thy

da, dein Sohn lebet!
hold, thy son li-veth!

Vcelli p *cres* **Bassi** p *cres*

Mun-de ist Wahrheit! Wie soll ich dem Herrn ver-gelten, al-le seine Wohlthat, die er an mir
mouth is the truth. What shall I render to the Lord, ren-der for all His be-nefits to

Vcelli f p

Oboi.
Fagotti.
Corni in C.
Tromb: Alto.
Tromb: Tenore.
Tromb: Basso.
Violino I.
Violino II.
Viola.
Bassi

that ?
me ?

Du sollst den Herrn dei-nen Gott lieb ha-ben von gan-zem Her-zen, von
Thou shalt love the Lord thy God, love Him with all thine heart and with

von-
with

cres
cres
cres
f dim: p
f dim: p
f dim: p
ganzer See-le, von al-lem Ver-mögen, wohl dem der den Herrn fürch-
all my soul and with all my might. O bles-sed are they who fear
ganzer See-le, von al-lem Ver-mö-ge-n, wohl dem der den Herrn, den Herrn fürch-
all thy soul and with all thy might. O bles-sed, bles-sed are they, are they who fear

cres f dim: p

4851.

Segue

= de

Allegro moderato. ♩ = 96.

Flauti.

Oboi.

Fagotti.

Corni in G.

Corni in C.

Trombe in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Solo.

Tutti

tet !
Him !

Wohl dem, der den Herrn fürchtet, und auf
Blessed are the men who fear Him, they ever

Allegro moderato.

cres

cres

cres

cres

cres

cres

cres

sei - nen We - gen geht!
walk in the ways of peace,

Wohl dem!
Bles - sed

auf sei - nen
bles - sed

Wohl dem, der den Herrn fürchtet, und auf sei - nen We - gen
Bles - sed are the men who fear Him, they e - ver walk in the ways of

cres

cres

The musical score is arranged in a system of 12 staves. The top staves (1-4) are for the vocal parts, and the bottom staves (5-12) are for the instrumental parts. The lyrics are written below the vocal staves. The music includes various dynamics such as *cres* (crescendo), *p* (piano), and *sf* (sforzando).

Lyrics:
 We- gen geht!
 are the men,
 Wohl dem, der den Herrn fürchtet, und auf
 Bles- sed are the men who fear Him, they e- ver
 geht!
 peace.
 Wohl dem, der den Herrn, — der — den Herrn fürchtet, wohl
 Bles- sed are the men — who fear — Him, they
 Wohl dem, der den Herrn, der den Herrn fürchtet, und auf
 Bles- sed are the men, are the men who fear Him, they e- ver

The musical score is arranged in a multi-staff format. The top section consists of several staves with instrumental or vocal lines, featuring dynamics like *cres* (crescendo), *dim:* (diminuendo), *sf* (sforzando), and *p* (piano). The bottom section contains vocal parts with lyrics in both German and English. The lyrics describe a journey of peace, with phrases like "walk in the ways of peace" and "they ever walk in the ways of peace". The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Dynamics and markings visible in the score include:

- cres* (crescendo)
- dim:* (diminuendo)
- sf* (sforzando)
- p* (piano)

Lyrics (German/English):

- sei - nen We - gen geht, und auf sei - - - - - nen We - gen, der auf
- walk in the ways of peace, in the ways of peace, they e - ver
- sei - nen We - - - - - gen geht, auf sei - nen We - gen geht, der auf sei - - - - -
- walk in the ways of peace, in the ways of peace, they e - ver walk in the
- dem, der auf sei - - - - - nen We - gen geht, wohl - dem, der auf sei - nen We - gen
- e - - - - - ver walk, e - ver walk in the ways of peace, - they e - ver walk in the ways of
- sei - - - - - nen We - gen geht, auf sei - nen We - gen geht, der auf
- walk in the ways of peace, in the ways of peace, they e - ver

The musical score is arranged in a system of 12 staves. The first five staves are for vocal parts, and the last seven are for instrumental parts (likely organ and piano). The score is divided into five measures. The first measure contains the lyrics "geht . peace .". The second measure contains the lyrics "Den Frommen Through dark - ness". The third measure contains the lyrics "geht das Licht ri - seth light,". The fourth measure contains the lyrics "auf in der Finster - light to the up -". The fifth measure contains the lyrics "niss . right .". The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cres). The organ part is labeled "Coll' Organo" and the piano part is labeled "4551."

The lyrics are as follows:

geht .
 peace .

Den Frommen
 Through dark - ness

geht das Licht
 ri - seth light,

auf in der Finster -
 light to the up -

niss .
 right .

Coll' Organo

4551.

4851

geht das Licht, das Licht auf von dem Gnädigen, Barmherzigen, Barmherzigen und Ge-
 ri-seth light, light. He is gra-cious, com-pas-sionate, com-pas-sionate; He is
 ihnen geht das Licht auf von dem Gnädigen, Barmherzigen, Barmherzigen und Ge-
 to the up-right. He is gra-cious, com-pas-sionate, com-pas-sionate; He is
 ihnen geht das Licht auf von dem Gnädigen, Barmherzigen, Barmherzigen und Ge-
 to the up-right light. He is gra-cious, com-pas-sionate, com-pas-sionate; He is
 Frommen geht das Licht auf von dem Gnädigen, Barmherzigen, Barmherzigen und Ge-
 dark-ness ri-seth light. He is gra-cious, com-pas-sionate, com-pas-sionate; He is

The musical score is arranged in systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system introduces a new vocal line with lyrics. The fourth system continues the vocal line and piano accompaniment. The fifth system introduces a new vocal line with lyrics. The sixth system continues the vocal line and piano accompaniment. The seventh system introduces a new vocal line with lyrics. The eighth system continues the vocal line and piano accompaniment. The ninth system introduces a new vocal line with lyrics. The tenth system continues the vocal line and piano accompaniment.

The lyrics are in German and English. The German lyrics are:

 rech - ten . Wohl dem , der den Herrn fürchtet , der den Herrn

 righ - teous . Bles - sed are the men who fear Him , bles - sed the men who

 rech - ten . Wohl dem , der den Herrn fürch - tet , den Herrn

 righ - teous . Blessed are the men who fear Him , are the men who

 rech - ten . Wohl dem , der den Herrn fürch - tet , Wohl dem , der den Herrn

 righ - teous . Bles - sed are the men who fear Him , bles - sed are the men who

 rech - ten . Den Frommen geht das Licht auf .

 righ - teous Through dark - ness ri - seth light Bles -

The dynamics include *sf* (sforzando) and *dim:* (diminuendo).

4651.

fürchtet, und auf sei - nen We - gen geht, Wohl dem, der den Herrn fürchtet, den
 fear Him, they e - ver walk in the ways of peace. - Bles - sed are the men who fear Him. Through

fürchtet, und auf sei - nen We - gen geht, den Frommen geht das Licht auf, ihnen geht das
 fear Him, they e - ver walk in the ways of peace. Through dark - ness ri - seth light, — through dark - ness

fürchtet, Wohl — dem, der auf seinen We - gen geht, den Frommen geht das Licht
 fear Him, they — e - - - ver walk in the ways of peace. Through dark - ness ri - seth light,

Wohl dem, der auf Got - tes, auf Got - tes We - - gen geht, den Frommen
 - sed are the men who walk in the ways of peace. Through dark - ness

Frommen geht das Licht auf in der Finsterniss. Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn fürchtet, Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn fürchtet, Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn fürchtet.

darkness ri - seth light, light to the up - right. Bles - sed are the men who

Licht auf. Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn fürchtet, Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn fürchtet, Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn fürchtet.

ri - seth light. Bles - sed are the men who fear Him, Bles - sed are the men who

auf, das Licht Wohl dem, der den Herrn, der den Herrn fürch -

ri - seth light. light. Bles - sed are the men who fear Him, bles -

geht das Licht auf. Wohl dem, der den Herrn fürch - tet,

ri - seth light. Bles - sed are the men who fear

furch . . . tet und auf sei . . . nen We . . . gen geht .
 fear Him, they e . . . ver walk in the ways of peace .

furch . . . tet und auf sei . . . nen We . . . gen geht .
 fear Him, they e . . . ver walk in the ways of peace .

. . . tet und auf sei . . . nen We . . . gen geht .
 . . . sed they e . . . ver walk in the ways of peace .

Wohl dem, der auf sei . . . nen We . . . gen geht .
 Him, they e . . . ver walk in the ways of peace .

4651.

4654.

Grave. $\text{♩} = 50$ Recit:

Trombe in Es f

Trombone Alto. f

Trombone Tenore. f

Trombone Basso. f

Violino I. Grave. f fp fp pp Recit: f

Violino II. f fp fp pp f

Viola. f fp fp pp f

Basso Solo. Elias. Recit: f

So wahr der Herr Ze-baoth lebet, vor dem ich ste-he: heute im dritten
 As God the Lord of Sa-ba-oth li-veth be-fore whom I stand; three years this day ful-

Bassi. Grave. f fp fp pp Recit: f

Clarineti in B. tempo. Recit:

Fagotti. f p

Violino I. f tempo Recit: p

Violino II. f

Viola. f p

Jahre will ich mich dem Könige zeigen und der Herr wird wieder regnen las-sen auf Erden.
 filled, I will shew myself unto A-bah; And the Lord will then send rain again u-pon the earth.

tempo. Recit:

tempo. Recit:

Allegro vivace. ♩ = 144.



Handwritten musical score for five staves. The first three staves are in treble clef, and the last two are in bass clef. The tempo is Allegro vivace, 144 beats per minute. The score includes dynamic markings *p* (piano) and *cres* (crescendo), and the word *al* (all) at the end of the first three staves.

Corni in Es. **Recit:**

Trombe in Es.

Tromb: Alto.

Tromb: Tenore.

Tromb: Basso.

Recit:

Tenore Solo.

Recit: Ahab.

Bist du's Elias, bist du's, bist du's der I. srael verwirrt?
 Art thou E-li-jah? art thou, art thou he that troubleth Is-ra-el?

Recit:

Tempo.

Recit:

Chor. Das Volk.

Tempo.

Recit:

Chor. Das Volk.

Du bist's E - li - as,
Thou art E - li - jah,

du bist's der I - srael ver - wirrt!
thou he that trou - bleth Is - ra - el.

Du bist's E - li - as,
Thou art E - li - jah,

du bist's der I - srael ver - wirrt!
thou he that trou - bleth Is - ra - el.

Du bist's E - li - as,
Thou art E - li - jah,

du bist's der I - srael ver - wirrt!
thou he that trou - bleth Is - ra - el.

Recit:
Elias.

Ich verwirre Israel nicht,
I never troubled Is - rael's peace:

Tempo.

Recit:

sondern du, König, und deines Vaters Haus, da mit dass ihr des Herrn Gebot verlasst, und wandelt Baalim
it is thou Ahab, and all thy father's house. Ye have forsa - ken God's commands; and thou hast fol - low'd Baal -

f

p

Tempo . Recit: Tempo .

nach . Wohlan ! so senden nun hin, und versammle zu mir das ganze Isra- el
im ! Now send and ga-ther to me, send, and ga-ther to me the whole of Is-ra-el

Tempo . Recit: Tempo .

Recit: tr

auf den Berg Carmel ! und alle Propheten Baals, und alle Propheten des Hains, die vom
un - to Mount Carmel : There summon the Proplets of Baal, and al - so the proshets of the groves who are

Recit: sf

Oboi. a tempo.

Clar: in B.

Fagotti.

Corni in C. in C

Corni in B. p cres

Trombe in C. in C

Tromb: Alto. p cres

Tromb: Tenore.

Tromb: Basso.

Tiampani in C.G. tr pp cres

Violino I. tr a tempo. p cres

Violino II. fp tr p cres

Viola. sf p cres

Tische der Königin es-sen; da wollen wir sehn, ob Gott der Herr ist.
 feast-ed at Je-rebel's ta-ble. Then, then we shall see whose God is the Lord.

Da wol-len wir sehn, ob Gott der
 And then we shall see whose God is

Chor. Da wol-len wir sehn, ob Gott der
 And then we shall see whose God is

Da wol-len wir sehn, ob Gott der
 And then we shall see whose God is

Da wol-len wir sehn, ob Gott der
 And then we shall see whose God is

a tempo. p 4651. Coll'Organo cres

Recit:

Maestoso. ♩ = 80.

Recit: **Maestoso. ♩ = 80.**

Herr ist.
Lord.

Herr ist.
God the Lord.

Herr ist.
God the Lord.

Recit: Elias.
Auf denn, ihr Propheten Baals, erwählet einen Farren, und legt kein Feuer da.
Rise then, ye priests of Baal; select and slay a bullock, and put no fire

Recit: Maestoso. senza Organo.

Recit:

4651.

Maestoso. senza Organo

Corni in C.

Trombe in C.

Timpani.

Viol. I.

Viol. II.

Viola.

ran, und rufet ihr an den Namen eures Gottes, und ich will den Namen des Herrn an-ru-fen;
 under it; uplift your voi-ces and call the God, ye worship; and I then will call on the Lord Je-ho-vah:
 Veello

Bassi

a tempo Allegro vivace. $\text{♩} = 92$.

Oboi.

Corni in B.

a tempo Allegro vivace.

pizz: arco.

pizz: arco.

pizz: arco.

a tempo Allegro vivace.

welcher Gott nun mit Feu-er ant-worten wird, der sei Gott.
 and the God, who by fire shall an-swer, Let Him be God.

a tempo Allegro vivace.

Obci.

Clar.

Fagotti.

Corni in C.

Corni in B.

Trombe in D.

Tromb. Alto.

Tromb. Tenore

Tromb. Basso.

Chor.

Ja welcher Gott nun mit Feu-er ant-worten wird der sei Gott.
Yea; and the God who by fire shall an-swer, Let him be God.

Ja welcher Gott nun mit Feu-er ant-worten wird der sei Gott.
Yea; and the God who by fire shall an-swer, Let him be God.

Ja welcher Gott nun mit Feu-er ant-worten wird der sei Gott.
Yea; and the God who by fire shall an-swer, Let him be God.

Ja welcher Gott nun mit Feu-er ant-worten wird der sei Gott.
Yea; and the God who by fire shall an-swer, Let him be God.

cres

f

pizz:

4651.

Recit:

Recit: arco.

Recit: Elias.

Ruft euren Gott zuerst, denn eurer sind viele! Ich aber bin allein übergeblieben,
 Call first upon your God, your numbers are many; I even I only remain

Recit:

Lento.

Lento.

ein Prophet des Herrn. Ruft eure Feldgötter! und eure Berggötter!
 one prophet of the Lord. I call your field-gods, and your mountain-gods.

Lento.

13

hö-re uns, Baal, er- hö-re uns, Baal, er- hö- - - re uns!
cry to thee, Baal we cry to thee, hear and an- - - swer us!

hö-re uns, Baal, er- hö-re uns, Baal, er- hö- - - re uns!
cry to thee, Baal we cry to thee, hear and an- - - swer us!

Wen-de dich zu un- serm
Heed the sa- cri- fice we

Wen-de dich zu un- serm
Heed the sa- cri- fice we

Wende dich zu unserm Opfer, Baal, erhöre, erhö-re uns!

Heed the sa-cri-fice we of-fer; Baal, O hear us and an-swer us!

Opfer, Baal, erhöre, erhö-re uns!

of-fer! Baal, O hear us and an-swer us!

123

uns! Baal, er hö-re uns, Baal, er hör' er hö-re uns! Wende dich zu un-serm

us! Baal, we cry to thee, Baal O hear us, hear and an-swer us! Heed the sa-cri-fice we

uns! Baal, er hö-re uns, Baal, er hör' er hö-re uns! Wende dich zu un-serm

us! Baal, we cry to thee, Baal O hear us, hear and an-swer us! Heed the sa-cri-fice we

Baal, er hö-re uns, Baal, er hö-re uns, Baal, er hö-re uns! Wende dich zu un-serm

Baal, we cry to thee, Baal we cry to thee, O an-swer us! Heed the sa-cri-fice we

Baal, er hö-re uns, Baal, er hö-re uns, Baal, er hö-re uns! Wende dich zu un-serm

Baal, we cry to thee, Baal we cry to thee, hear and an-swer, an-swer us!

Opfer, Baal, er- hö-re, erhö-re uns! Baal er-
 of-fer! Baal, O hear us and an-swer us! Baal O

Opfer, Baal, er- hö-re, erhö-re uns! Baal er-
 of-fer! Baal, O hear us and an-swer us! Baal O

Baal, er- hö-re, erhö-re uns! Wende dich zu un-serm Opfer Baal er-
 Baal, O hear us and an-swer us! Heed the sa-cri-fice we of-fer! Baal O

Baal, er- hö-re, erhö-re uns! Wende dich zu un-serm Opfer Baal er-
 Baal, O hear us and an-swer us! Heed the sa-cri-fice we of-fer! Baal O

sf sf sf sf

hö-re, er-hö-re uns! Baal, er-hö-re uns, Baal, er-hör' er-hö-re uns, er-hö-re
 hear us and an-swer us! Baal, we cry to thee, Baal O hear, O hear and an-swer
 hö-re, er-hö-re uns! Baal, er-hö-re uns, Baal, er-hör' er-hö-re uns, er-hö-re
 hear us and an-swer us! Baal, we cry to thee, Baal O hear, O hear and an-swer
 hö-re, er-hö-re uns! Baal, er-hö-re uns, Baal, er-hör' er-hö-re uns, er-hö-re
 hear us and an-swer us! Baal, we cry to thee, Baal O hear, O hear and an-swer
 hö-re, er-hö-re uns! Baal, er-hö-re uns, Baal, er-hör' er-hö-re uns, er-hö-re
 hear us and an-swer us! Baal, we cry to thee, Baal O hear, O hear and an-swer

4651.

Allegro non troppo. ♩ = 160.

uns !
us !

uns !
us !

uns !
us !

uns !
us !

Höre uns, mächtiger Gott!
Hear us Baal, hear mighty God!

Baal, —
Baal —

Baal, —
Baal —

C. Basso

Bassi

Allegro non troppo.

Lyrics:

er - hö - re uns!
O an - swer us!

hō - re uns,
Hear us Baal,

mächtiger Gott!
hear mighty God!

Baal er -
Baal O

Dynamics: *f*, *mf*

The musical score is arranged in two systems. The first system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The second system includes staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The vocal parts have the following lyrics:

German Lyrics:
 hö - re uns ! Send' uns dein Feu - er, und ver - tilge den Feind.
 an - swer us ! Baal, let thy flames fall and ex - tirpate the foe!

English Lyrics:
 hö - re uns ! Send' uns dein Feu - er, und ver - tilge den Feind.
 an - swer us ! Baal, let thy flames fall and ex - tirpate the foe!

The piano accompaniment features dynamic markings such as *f* (forte) and *sf* (sforzando). The string quartet part includes a melodic line with various intervals and rests.

f *cres* *ff* *f*

f *ff* *f*

f *ff* *f*

f *ff* *f*

cres *ff* *cres* *ff* *cres* *ff* *cres* *ff* *cres* *ff* *cres* *ff*

Hö-re uns,
Hear us Baal!

Send' uns dein Feu-er, und ver-tilge den Feind.
Baal, let thy flames fall and ex-tirpate the foe!

Hö-re uns,
Hear us Baal!

Hö-re uns,
Hear us Baal!

Send' uns dein Feu-er, und ver-tilge den Feind.
Baal, let thy flames fall and ex-tirpate the foe!

Hö-re uns,
Hear us Baal!

[illegible]

— und ver. tilge den Feind .
— and ex - tirpate the foe !

Send' uns dein Feu - - er, — und ver. tilge den
Baal, let thy flames fall — and ex - tirpate the

— und ver. tilge den Feind .
— and ex - tirpate the foe !

Send' uns dein Feu - - er, — und ver. tilge den
Baal, let thy flames fall — and ex - tirpate the

cres

cres

cres

cres

cres

132.

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system includes a vocal staff (Soprano/Alto) and a piano staff (Right Hand). The second system includes a vocal staff (Tenor/Bass) and a piano staff (Left Hand). The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are in German and English. The tempo is marked 'Allegro' and the dynamics include 'f' (forte) and 'mf' (mezzo-forte). The score includes a repeat sign at the beginning of the first system. The lyrics are: 'Hör' uns, mächtiger Gott! Hear us, Baal! hear mighty God!'. The vocal parts are written in a style that suggests a choral or ensemble setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The overall mood is one of urgency and power, consistent with the 'Allegro' tempo and 'f' dynamics.

Hör' uns, mächtiger Gott!
Hear us, Baal! hear mighty God!

Feind .
foe!

Hör' uns, mächtiger Gott!
Hear us, Baal! hear mighty God!

Hör' uns, mächtiger Gott!
Hear us, Baal! hear mighty God!

Feind .
foe!

Hör' uns, mächtiger Gott!
Hear us, Baal! hear mighty God!

Musical score for page 133, featuring multiple staves with musical notation and German lyrics. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *più f* (more forte). The lyrics are in German, with English translations provided below the German text.

The lyrics are:

hö - re uns, mächtiger Gott ! er - hör' uns,
 Hear us, Baal ! hear mighty God ! O hear us,

The score is written for multiple voices and instruments, with the lyrics appearing in the lower staves.

Additional markings at the bottom of the page include *più f* and the number 4651.

Musical score for page 134, featuring multiple staves with musical notation and German lyrics. The score includes dynamic markings like *mf* and *dim:*, and a key signature of one sharp (F#).

The lyrics are in German and appear to be a liturgical or devotional text. The text is repeated across several staves, with some variations in the lyrics.

The lyrics are:

er - hör' uns, Baal, er - hö - re uns, Baal, er - hö - re
 O hear us Baal! O hear us! Baal O hear us!

mächtiger Gott! Baal, er - hö - re uns, Baal, er - hö - re
 hear mighty God! Baal! O hear us! Baal O hear

er - hör' uns, Baal, er - hö - re uns, Baal, er - hö - re
 O hear us Baal! O hear us! Baal O hear

mächtiger Gott! Baal, er - hö - re uns, Baal, er - hö - re
 hear mighty God! Baal! O hear us! Baal O hear

The score is written for multiple voices and instruments, with various staves and clefs. The dynamics range from *mf* (mezzo-forte) to *dim:* (diminuendo).

135.

sf

p

dimin:

dimin:

dim:

dim:

dimin:

f

f

dim:

uns ! hör' uns ! hö_re uns ! hö_re uns ! hö_re uns !
us ! Hear us ! Hear us ! Hear us ! Hear us ! Hear us !

[illegible]

Recit:

Flauti.

Oboi.

Clarineti in B.

Violino I.

Violino II.

Viola.

Elias.

Basso Solo.

Rufet lauter! dem er ist ja Gott! er dichtet, o - der er hat zu schaffen,
 Call him louder! for he is a God. He talketh; or, he is pur - su - ing;

Bassi.

Recit:

oder ist über Feld, oder schläft er vielleicht, dass er aufwache. Rufet lauter, rufet lauter!
 or, he is in a journey; or, perad - ven - ture, he sleepeth; so a - wa - ken him, Call him louder, call him louder!

138. Allegro. ♩ = 160.

Fl: *ff*

Ob: *ff*

Clar. in A *ff*

Fag: *ff*

Corn. in A *ff*

Corn. in D. *ff*

Trombe in D. *ff*

Tromb: Alto. *ff*

Tromb: Tenore. *ff*

Tromb: Basso. *ff*

Timpani in Fis. Cis. *ff*

Violini. *ff*

Viola. *ff*

Chor.

Baal, er-
Hear our

Baal, er- hö-re uns,
Hear our cry, O Baal!

Baal, er- hö-re uns, wache auf!
Hear our cry, O Baal! now a- rise!

ff

Allegro.

Baal, er hö-re uns, wache auf!
 Hear our cry, O Baal! now a-rise,

wa-um schläfst
 wherefore slum-

hö-re uns, wache auf, wache auf!
 cry, O Baal! now a-rise, now a-rise,

wa-um schläfst
 wherefore slum-

wa-che auf!
 now a-rise,

wache auf, wache auf!
 now a-rise, now a-rise,

wa-um schläfst
 wherefore slum-

wa-che auf!
 now a-rise,

wache auf, wache auf!
 now a-rise, now a-rise,

wa-um schläfst
 wherefore slum-

du? wa-che auf! warum schläfst du?
her? now a-rise! wherefore slum-ber?

du? wa-che auf! warum schläfst du?
her? now a-rise! wherefore slum-ber?

du? wa-che auf! warum schläfst du?
her? now a-rise! wherefore slum-ber?

du? wa-che auf! warum schläfst du?
her? now a-rise! wherefore slum-ber?

Recit:

Clarineti in A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Bassi.

Elias.

Rufet lauter! er hört euch nicht. Ritzt euch mit Messern und mit Pfriemen, nach eurer
Call him louder! he hear-eth not. With knives and lancets cut yourselves af-ter your

Recit: *sf*

Allegro molto. (♩ = 160)

Weise.
manner;

Hinkt um den Al-
leap up-on the

tar, den ihr ge-macht,
al-tar ye have made;

ru-fet und weissagt,
call him, and prophecy;

Allegro molto.

1651.

Presto. ($\bullet = 126$)

Flauti .

Oboi .

Clar :

Fagotti .

Corni in A .

Corni in D .

Trombe in D .

Tromb: Alto .

Tromb: Tenore .

Tromb: Basso .

Timpani in Fis, Cis .

Chor.

Baal !
Baal !

Baal !
Baal !

da wird keine Stimme sein, keine Antwort, kein Aufmerken.
not a voice will answer you, none will listen; none heed you.

Presto. (♩ = 126)

Musical score for a choral and instrumental piece, page 113. The score features multiple staves for voices and instruments, with lyrics in German. The music includes various dynamics like *ff* and *f*, and a *tr* (trill) marking. The lyrics are: "gieb uns Ant-wort, Baal !" and "Hear and an-swer, Baal !".

The score is written for a large ensemble, including voices and instruments. The lyrics are in German, and the music is in a key with two sharps (F# and C#). The tempo is marked with a common time signature (C).

The lyrics are:

gieb uns	Ant-wort,	Baal !	gieb uns
Hear and	an-swer,	Baal !	hear and

The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are written below the staves, and the music is arranged in a multi-staff format.

4651.

Vocal Parts (Soprano, Alto, Tenor, Bass):

Ant - wort, Baal !
 an - swer, Baal !

Sie - he, die Fein - de ver - spot - ten uns, sie - he, die
 Mark how the scorn - er de - ri - deth us, mark how the

Ant - wort, Baal !
 an - swer, Baal !

Sie - he, die Fein - de ver - spot - ten uns,
 Mark how the scorn - er de - ri - deth us,

Ant - wort, Baal !
 an - swer, Baal !

Sie - he, die Fein - de ver - spot - ten
 Mark how the scorn - er de - ri - deth

Ant - wort, Baal !
 an - swer, Baal !

Baal !
 Baal !

Sie - he, die Fein - de ver - spot - ten
 Mark how the scorn - er de - ri - deth

ff

Fein - de ver spot - ten uns! scorn - er de - ri - - deth us! gieb uns Ant - wort, hear and an - - swer
 sie - he, die mark how the scorn - er de - ri - - deth us! gieb uns Ant - wort, Baal! Baal!
 spot - ten, ver spot - - - ten uns! gieb uns Ant - wort, Baal! Baal!
 ri - - - deth, de - ri - - - deth us! hear and an - - swer
 uns, sie - he, die mark how the scorn - er de - ri - - - deth! gieb uns Ant - wort, hear and an - - swer

gieb uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 hear and an - - swer, Baal! Mark how the scorn - er de - ri - - deth us, de -
 Ant. wort, gieb uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 an - - swer, hear and an - - swer, Baal! Mark how the scorn - er de - ri - - deth us, de -
 Ant. wort, gieb uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 an - - swer, hear and an - - swer, Baal! Mark how the scorn - er de - ri - - deth us, de -
 gieb uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 hear and an - - swer, Baal! Mark how the scorn - er de - ri - - deth us, de -

Musical score for a choral and instrumental piece, page 148. The score features multiple staves for voices and instruments, with lyrics in German and English. Dynamics include *sf*, *ff*, and *f*.

Lyrics (German):
 spot-ten uns, ver-spot-ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri - deth us, de - ri - deth us! Hear and an - swer, hear and an - swer, hear and

Lyrics (English):
 spot-ten uns, ver-spot-ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri - deth us, de - ri - deth us! Hear and an - swer, hear and an - swer, hear and

Lyrics (German):
 spot-ten uns, ver-spot-ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri - deth us, de - ri - deth us! Hear and an - swer, hear and an - swer, hear and

Lyrics (English):
 spot-ten uns, ver-spot-ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri - deth us, de - ri - deth us! Hear and an - swer, hear and an - swer, hear and

Ant_wort, gieb uns Ant_wort, Baal! gieb uns Ant_wort, gieb uns
 an_swer, hear and an_swer, Baal, hear and an_swer, hear and an_swer, hear and

Ant_wort, gieb uns Ant_wort, Baal! gieb uns Ant_wort, gieb uns Ant_wort, gieb uns
 an_swer, hear and an_swer, Baal, hear and an_swer, hear and an_swer, hear and

gieb uns Ant_wort, Baal! gieb uns Ant_wort, gieb uns Antwort,
 hear and an_swer, Baal, hear and an_swer, hear and an_swer,

gieb uns Ant_wort, Baal! gieb uns Ant_wort, gieb uns Antwort,
 hear and an_swer, Baal, hear and an_swer, hear and an_swer,

Instrumental Parts:

- Violins I & II:** Treble clef, G major key signature. First measures have a forte (*f*) dynamic.
- Violas:** Treble clef, G major key signature. First measures have a forte (*f*) dynamic.
- Celli:** Bass clef, G major key signature. First measures have a forte (*f*) dynamic.
- Double Basses:** Bass clef, G major key signature. First measures have a forte (*f*) dynamic.
- Flutes:** Treble clef, G major key signature. First measures have a forte (*f*) dynamic.
- Oboes:** Treble clef, G major key signature. First measures have a forte (*f*) dynamic.
- Clarinets:** Treble clef, G major key signature. First measures have a forte (*f*) dynamic.
- Bassoons:** Bass clef, G major key signature. First measures have a forte (*f*) dynamic.
- Trumpets:** Treble clef, G major key signature. First measures have a forte (*f*) dynamic.
- Trombones:** Bass clef, G major key signature. First measures have a forte (*f*) dynamic.
- Tuba:** Bass clef, G major key signature. First measures have a forte (*f*) dynamic.

Vocal Parts:

- Antiphonal Voices (Ant.):** Treble clef, G major key signature. Lyrics: "Ant - - - wort!" and "an - - - swer!".
- Baal:** Treble clef, G major key signature. Lyrics: "Baal!" and "Baal!".
- Chorus:** Treble clef, G major key signature. Lyrics: "gieb uns hear and" and "Ant - - - wort!" and "an - - - swer!".

Dynamic Markings: *f* (forte), *ff* (fortissimo).

Page-Footer: 4951.

[illegible]

in B.

in Es.

gib uns Antwort!
hear and an - swer!

gib uns Antwort!
hear and an - swer!

gib uns Antwort!
hear and an - swer!

gib uns Antwort!
hear and an - swer!

Adagio:
Elias.

Kommt her, alles Volk, kommt her zu mir!
Draw near all ye peo - ple, come to me!

Vcelli a 2.

Adagio.

Bassi.

Adagio. (♩ = 63)

N.º 14. Aria.

153.

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

dim:

cres

p

Elias.

Herr Gott Abrahams, Isaaks und I. sraels, lass
Lord God of A - braham, I - saac, and Is - ra - el; this

heut kund wer - den, dass du Gott bist, und
day let it be known that Thou art God, — and

cres

cres - - - cen

cres

cres

cres *f* *dim: p* *p* *f*

cres *f* *dim: p* *p* *f*

cres *f* *dim: p* *p* *cres*

cres *f* *dim: p* *p* *cres*

do *f* *dim:* *p* *cres*

ich dein Knecht! Herr Gott Abrahams! und dass ich solches Al les nach deinem Worte gethan,
I am thy servant! Lord God of A - braham! O shew to all this peo - ple that I have done these things

cen - do *f* *dim: p* *p* *cres* *f*

f *dim: p* *p* *cres* *f*

p *cres* *cres* *cres*

dim: *p* *cres* *cres*

dim: *p* *cres* *cres*

dim: *p* *cres* *cres*

dim: *p* *cres* *cres*

— nach deinem Worte ge than. Erhö - re mich Herr, er - hö - re mich! er - hö - re mich Herr, er - hö - re
— ac - cording to Thy word! O hear me Lord, and an - swer me, O hear me Lord, and an - swer

dim: *p* *cres* *cres*

dim: *p* *cres* *cres*

dies Volk wis-se, dass du Herr Gott bist, dass du ihr Herz danach be-keh-rest.
 shew this peo-ple that Thou art Lord God, and let their hearts a-gain be-tur-ned,

Musical notation includes treble and bass staves with various dynamics: *cres*, *p*, *mf*, and *dim*.

Herr, — dass du ihr Herz, dass du ihr Herz danach be-keh-rest.
 Lord; — and let their hearts, and let their hearts a-gain be-tur-ned!

Musical notation includes treble and bass staves with various dynamics: *mf*, *p*, *pp*, and *attacca subito*.

vi

Più Adagio. (♩ = 52)

Flauti. *pp*

Clarineti in B. *pp*

Fagotti. *pp*

Corni in Es *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Soprano Solo. *pp*

Alto Solo. *pp*

Tenore Solo. *pp*

Basso Solo. *pp*

Violoncello e Basso. *pp*

Wirf dein An-liegen auf den Herrn, der wird dich ver-sor-gen, und
Cast thy burd-en up-on the Lord; and He shall sus-tain thee: He

Più Adagio. (♩ = 52)

Organo coll'Orchestra

pp

pp

pp

pp

pp

pp

pp

cres

p

cres

cres

p

cres

cres

p

cres

pp

pp

wird den Ge-rechten nicht
ne- ver will suf- fer the

e- wiglich
righ- teous to fall;

in Un- ruhe
He is at thy

las- sen. Denn
right hand. Thy

seine Gnade
mercy, Lord, is

reicht
great,

so
and

wird den Ge-rechten nicht
ne- ver will suf- fer the

e- wiglich
righ- teous to fall;

in Un- ruhe
He is at thy

las- sen. Denn
right hand. Thy

seine Gnade
mercy, Lord, is

reicht
great,

so
and

wird den Ge-rechten nicht
ne- ver will suf- fer the

e- wiglich
righ- teous to fall;

in Un- ruhe
He is at thy

las- sen. Denn
right hand. Thy

seine Gnade
mercy, Lord, is

reicht
great,

so
and

wird den Ge-rechten nicht
ne- ver will suf- fer the

e- wiglich
righ- teous to fall;

in Un- ruhe
He is at thy

las- sen. Denn
right hand. Thy

seine Gnade
mercy, Lord, is

reicht
great,

so
and

pp

pp

The musical score is arranged in systems of staves. The first system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations, including notes, rests, and dynamic markings.

Lyrics:
 weit der Himmel ist, und keiner wird zu Schanden, der seiner harret.
 far a - bove the heav'ns, Let none be made a - sha - med, that wait up - on Thee!

Dynamic markings:
 cres, dim:, pp

Handwritten notes:
 de

Recit:

Flauti.

Oboi.

Clarineti
in B.

Fagotti.

Corni in Es.

Corni in E.

Trombe in E

Trombone
Alto.

Trombone
Tenore.

Trombone
Basso.

Timpani
in Es. H.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

3, 4
Basso
Solo.

Violoncello
e Basso.

Elias.

Der du deine Die - - - ner machst zu Geistern, und deine Engel zu Feuerflammen,
O Thou, who makest thine An - - - gels, Spi - rits; - Thou, whose ministers are flaming fires:

cres

Recit:

Allegro con fuoco. (♩ = 152)

[illegible]

[illegible]

ab! heav'n!

Feu - er fiel herab!
fire descends from heav'n!

Feu - er fiel her
fire descends from

ab! heav'n!

Feu - er
fire descends!

die Flamme frass das
The flames consume his

Brand - off' - ring, his

ab! heav'n!

Feu - er!
fire descends!

ab! die Flamme frass das
heav'n! The flames consume his

Brand - off' - ring, his

o - pfer, die Flamme frass das
off' - ring; the flames consume, con -

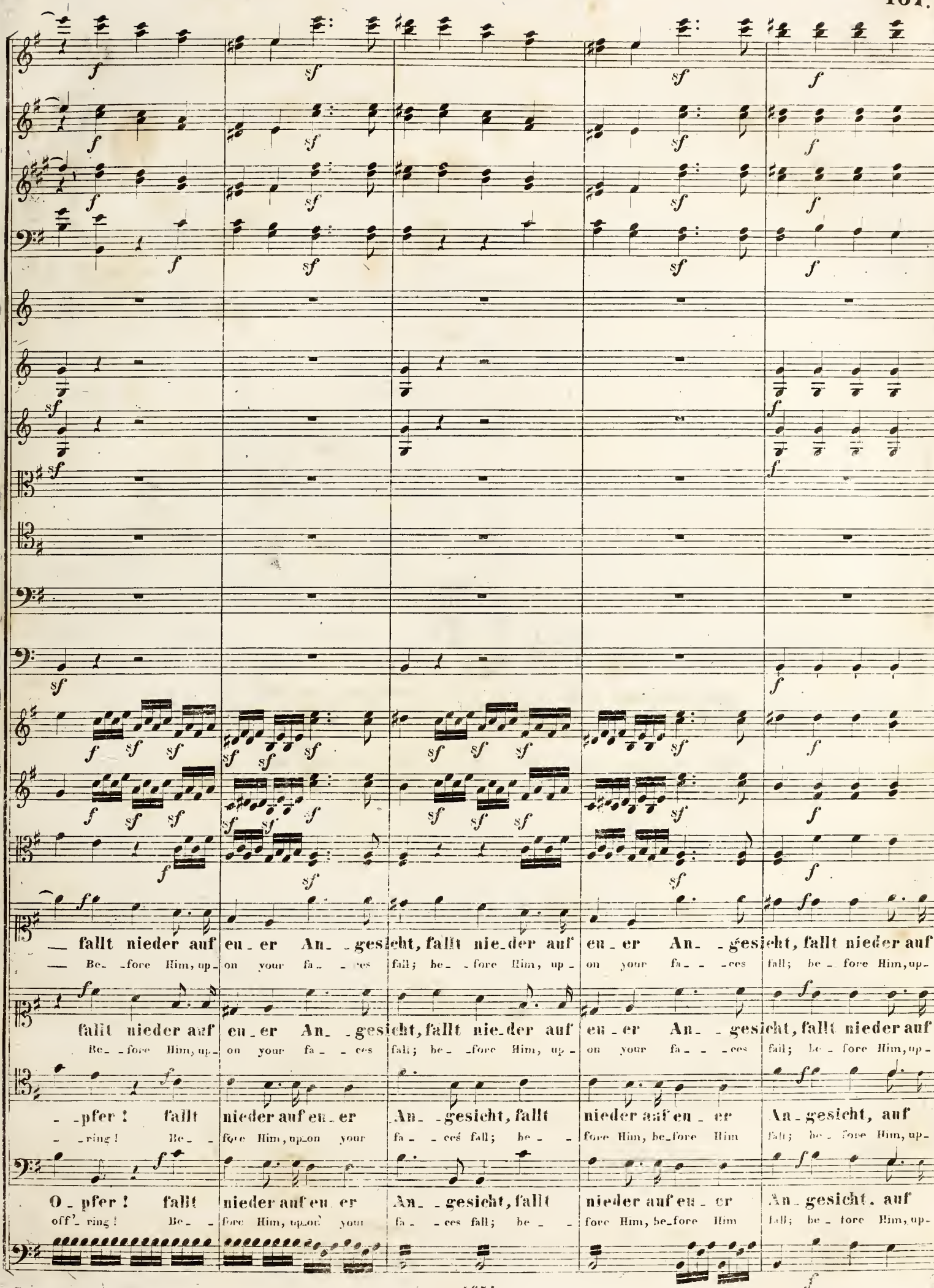
[illegible]

O - pfer, die Flamme frass das O - pfer!
 off² - ring, the flames con - sume his off - ring!

die Flamme frass das O - pfer!
 the flame con - sume his off - ring!

O - pfer, die Flamme frass das O - pfer, das O -
 off² - ring, the flames con - sume his off² - ring, his off² -

frass das O - pfer, die Flamme frass das
 sume his off² - ring, the flames con - sume his



— fällt nieder auf eu-er An- gesicht, fällt nie-der auf eu-er An- gesicht, fällt nieder auf
Be- fore Him, up- on your fa- ces fall; be- fore Him, up- on your fa- ces fall; be- fore Him, up-

fällt nieder auf eu-er An- gesicht, fällt nie-der auf eu-er An- gesicht, fällt nieder auf
Be- fore Him, up- on your fa- ces fall; be- fore Him, up- on your fa- ces fall; be- fore Him, up-

- pfer! fällt nieder auf eu-er An- gesicht, fällt nieder auf eu-er An- gesicht, auf
- ring! Be- fore Him, up- on your fa- ces fall; be- fore Him, be-fore Him fall; be- fore Him, up-

O- pfer! fällt nieder auf eu-er An- gesicht, fällt nieder auf eu-er An- gesicht, auf
off- ring! Be- fore Him, up- on your fa- ces fall; be- fore Him, be-fore Him fall; be- fore Him, up-

en_er An_ge - sicht !
 on your fa - ces fall ,
 — fällt nieder,
 — be - fore Him,
 auf euer An_gesicht !
 up - on your fa - ces fall !

en_er An_ge - sicht !
 on your fa - ces fall ,
 — fällt nieder,
 — be - fore Him,
 auf euer An_gesicht !
 up - on your fa - ces fall !

en_er An_ge - sicht !
 on your fa - ces fall ,
 — fällt nieder,
 — be - fore Him,
 auf euer An_gesicht !
 up - on your fa - ces fall !

en_er An_ge - sicht !
 on your fa - ces fall ,
 — fällt nieder,
 — be - fore Him,
 auf euer An_gesicht !
 up - on your fa - ces fall !

sf dim: p dim:

4651.

The musical score is arranged in two main systems. The upper system contains 12 staves for organ and choir. The lower system contains 4 staves for organ and choir. The organ part is marked with *pp*, *cres*, *f*, and *sf*. The choir part includes lyrics in German and English. The score is marked with dynamics like *pp*, *cres*, *f*, and *sf*, and includes a "4651." marking at the bottom.

Coll'Organo
cres 4651. *f*

Choir Lyrics:
 Der Herr ist Gott, der Herr ist Gott, der Herr un-ser Gott ist ein ei-
 The Lord is God, the Lord is God, O Is-ra-el hear! Our God

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
is - one Lord: and we will have no o - ther Gods be - fore the Lord.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
is - one Lord: and we will have no o - ther Gods be - fore the Lord.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
is - one Lord: and we will have no o - ther Gods be - fore the Lord.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
is - one Lord: and we will have no o - ther Gods be - fore the Lord.

Timpani.

piano

Recit:

Violini. *ff*

Viola. *ff*

Elias. *ff*

a tempo All.^o vivace

Greift die Propheten Baals, dass ihrer keiner entrinne, führt sie hinab an den Bach, und schlachtet sie da.
 Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook; and there let them be

Recit: *ff* *senza Organo.* *ff* *a tempo All.^o vivace*

f

Elias. *ff* *sf* *sf* *sf*

selbst!
slain.

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

ff *sf* *sf* *attacca subito*

Allegro con fuoco e marcato. (♩ = 92)

Clarinetti
in A.Corni in E.
(3^{to} e 4^{to})

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello
e Basso.

Elias.

Ist nicht des Herrn Wort wie ein Feu-er,
Is not His word like a fire?

und wie ein Hammer, der Felsen zer-schlägt? wie ein Hammer, der Fel-sen zer-
and like a ham-mer that break-eth the rock, a ham-mer that break-eth the

schlägt? der Felsen, der Felsen zerschlägt? wie ein Ham - - - mer, wie ein
 rock, that breaketh the rock in-to pie - - ces? like a fire, like a fire, and like a

Ham - mer, ein Ham - mer, der Fel - sen zer - schlägt? sein Wort ist wie ein
 ham - mer that break - eth, that break - eth the rock. His word is like a

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings *pp*, *cres*, and *ff*. The violin and cello parts also include *cres* and *ff* markings. The lyrics are in German and English.

Feuer und wie ein Ham - mer, ein Ham - mer, der Fel - sen zer - schlägt.
 fire, and like a ham - mer, a ham - mer that break - eth the rock.

Musical score for the second system, featuring piano, violin, and cello parts. The piano part includes dynamic markings *fp*, *sempre p*, and *p*. The violin and cello parts also include *p* markings. The lyrics are in German and English.

Gott ist ein rech - ter Rich - ter, und ein Gott der täglich droht; ein rech - ter
 For God is an - gry, an - gry with the wick - ed ev - ry day, for God is

Richter, und ein Gott der täglich droht ; will man sich nicht bekeh - ren, so hat er sein Schwerdt ge-
 an - gry with the wicked ev - ry day ; and if the wick - ed turn not ; the Lord will whet his

wetzt, sein Schwerdt ge - wetzt, und sei - nen Bo - gen ge - spannt, und zie - let -
 sword, will whet his sword ; and He hath bent his bow, and made it

f *ff* *ff* *fp* *p* *ff*

rea - dy, and made it ready, zie - let zie - let! Ist nicht des Herrn Wort wie ein Feu - er?
 Is not His word like a fire?

f *ff* *fp* *p* *ff* *p.* *ff*

p *p* *p* *p* *p*

und wie ein Hammer, der Felsen zerschlägt, und wie ein Hammer, der Felsen zer-
 and like a ham - mer that breaketh the rock, like a ham - mer that breaketh the

p *p* *p* *p* *p*

schlägt, und wie ein Ham - - mer, wie ein Ham - mer, ein Ham - mer, der
 rock is not His word like a fire, and like a ham - mer, a ham - mer that

Fel - sen zerschlägt, der Fel - sen zer - schlägt, zer - schlägt,
 break - eth the rock? that break - eth the rock, that break - eth the

— und wie ein Ham-mer, ein Ham-mer der Fel-sen zerschlägt. Ist nicht sein
 rock; and like a fire, like a ham-mer that break-eth the rock; is not His

cres *p* *cres* *p* *cres* *p* *cres* *p*

Wort wie ein Ham-mer, der Fel-sen zerschlägt. Ist nicht sein Wort, wie ein Ham-mer, der
 word like a ham-mer that break-eth the rock, is not His word like a ham-mer that

cres *p* *cres* *cres* *cres* *cres* *cres* *cres*

Più lento.

p *cres* *f* *ff* *ff* *ff*

Fel- sen, — Felsen zer- schlägt ? — Ist nicht des Herrn Wort, wie ein
 break - - - - eth the rock into pie - - ces, — Is not His word like a

cres *ff*

Tempo 1^{mo}.

f *ff* *ff* *ff* *f* *ff* *f* *ff*

Ham- mer, der Fel- sen zer- schlägt ? —
 ham- mer that break- eth the rock ? —

f *ff*

Tempo 1^{mo}.

= de

Lento. (♩ = 96)

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Alto Solo.

Violoncello e Basso. *pp*

Weh ih-nen, dass sie von mir weichen! sie müssen verstö-ret werden, denn
 Woe, woe un-to them who for-sake Him! de-struc-tion shall fall up-on them: for

Vcelli

sie sind abtrün-nig von mir ge-wor-den. Ich wollte sie wohl er-lö-sen, — sie wohl er-
 they have trans-gressed, trans-gressed a-gainst Him. Through they are by Him re-deem-ed, — by Him re-

Bassi

cres

cres

cres

cres

lö-sen, ich wollte sie wohl er-lö-sen, wenn sie nicht Lügen wider mich lehrten, wenn sie nicht
 deem-ed, though they are by Him re-deem-ed, yet they have spo-ken false-ly a-gainst Him, spo-ken

cres

f dimi - nuen - do *pp* *cres*

f dimi - nuen - do *pp* *cres*

f dimi - nuen - do *pp* *cres sf*

Lü - gen lehr - ten; — Weh ihnen, dass sie von mir weichen, sie müssen verstöret werden. Ich
false - ly a - gainst Him. — Woe, woe un - to them who for - sake Him! de - struction shall fall up - on them. Though

pp *cres*

pp *cres*

pp *cres*

pp *cres*

cres *f* *p*

wollte sie wohl er - lö - sen; sie hören es nicht. Ich wollte sie wohl er - lö - sen, a. her
they are by Him re - deem - ed, from Him have they fled; though they are by Him re - deem - ed, e - ven

pp *cres*

pp *dim:* *pp*

pp *pp*

p *pp*

sie hören es nicht. Weh ihnen! Weh ihnen!
from Him they have fled. Woe unto them! Woe un - to them!

Vcelli Bassi

pp *pp*

Recit:

Violino I.

Violino II.

Viola.

Obadjah.

Tenore Solo.

Hilf deinem Volk, du Mann Gottes, es ist doch ja un-ter der Heiden Götzen
 O man of God, help thy peo-ple! A-mong the I-dols of the Gen-tiles, are there

Violoncello.

Basso.

Recit:

keiner, der Regen könnte geben; so kann der Him-mel auch nicht regnen; denn Gott al-
 a-ny that can command the rain, or cause the heav'ns to give their showers? The Lord, our

Recit:

lein kann solches alles thun. O Herr! du hast nun deine Fein-de ver-worfen und zer-
 God, a-lone can do these things. O Lord, thou hast o-ver-thrown thine e-nemies and de-

Recit:

Fagotti. *Andante sostenuto* . (♩ = 66)
 Corni in Es *p*
 Corni in C. *p*
 Violini.
 Viola. *p*
 Violoncelli. *p*
 Contrabassi. *p*

schlagen! So schaue nun vom Himmel herab, und wende die Noth, die Noth deines Volkes;
 smite them: Look down on us from heaven, O Lord; regard the distress, the distress of thy people!

Andante sostenuto.

Fag

cres pp

cres pp

cres pp

öff-ne den Him-mel, und fah-re herab. Hilf deinem Knecht, o du mein Gott.
 O - pen the hea - vens, and send us re - lief! help, help thy ser - vant, now, O God!

cres pp

cres pp

cres pp

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in C.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in Es. B.

Chor. Das Volk.

Oeffne den Himmel und fahre herab;

O - pen the hea - vens and send us re - lief:

hilf deinem Knecht, o du mein Gott!

Help, help thy ser - vant, now, O God!

Oeffne den Himmel und fahre herab;

O - pen the hea - vens and send us re - lief:

hilf deinem Knecht, o du mein Gott!

Help, help thy ser - vant, now, O God!

Oeffne den Himmel und fahre herab;

O - pen the hea - vens and send us re - lief:

hilf deinem Knecht, o du mein Gott!

Help, help thy ser - vant, now, O God!

Elias.

Oeffne den Himmel und fahre herab;

O - pen the hea - vens and send us re - lief:

hilf deinem Knecht, o du mein Gott!

Help, help thy ser - vant, now, O God!

Gehe hinauf, Knabe, und schaue zum

Go up now child; and look toward the

Musical score for page 185. The score includes multiple staves for various instruments and voices. Key elements include:

- Top Staff:** Features a melodic line with a *Solo* instruction and a *pp* (pianissimo) dynamic marking.
- Second Staff:** Includes a *f* (forte) dynamic marking and a *p* (piano) dynamic marking.
- Third Staff:** Includes a *cres* (crescendo) marking and a *pp* (pianissimo) dynamic marking.
- Fourth Staff:** Includes a *f* (forte) dynamic marking.
- Fifth Staff:** Includes a *f* (forte) dynamic marking.
- Sixth Staff:** Includes a *cres* (crescendo) marking.
- Seventh Staff:** Includes a *cres* (crescendo) marking.
- Eighth Staff:** Includes a *cres* (crescendo) marking.
- Ninth Staff:** Includes a *Solo* instruction and a *f* (forte) dynamic marking.
- Tenth Staff:** Includes a *f* (forte) dynamic marking.
- Eleventh Staff:** Includes a *f* (forte) dynamic marking.
- Twelfth Staff:** Includes a *f* (forte) dynamic marking.
- Thirteenth Staff:** Includes a *f* (forte) dynamic marking.
- Fourteenth Staff:** Includes a *f* (forte) dynamic marking.
- Fifteenth Staff:** Includes a *f* (forte) dynamic marking.
- Sixteenth Staff:** Includes a *f* (forte) dynamic marking.
- Seventeenth Staff:** Includes a *f* (forte) dynamic marking.
- Eighteenth Staff:** Includes a *f* (forte) dynamic marking.
- Nineteenth Staff:** Includes a *f* (forte) dynamic marking.
- Twentieth Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-first Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-second Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-third Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-fourth Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-fifth Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-sixth Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-seventh Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-eighth Staff:** Includes a *f* (forte) dynamic marking.
- Twenty-ninth Staff:** Includes a *f* (forte) dynamic marking.
- Thirtieth Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-first Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-second Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-third Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-fourth Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-fifth Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-sixth Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-seventh Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-eighth Staff:** Includes a *f* (forte) dynamic marking.
- Thirty-ninth Staff:** Includes a *f* (forte) dynamic marking.
- Fortieth Staff:** Includes a *f* (forte) dynamic marking.
- Forty-first Staff:** Includes a *f* (forte) dynamic marking.
- Forty-second Staff:** Includes a *f* (forte) dynamic marking.
- Forty-third Staff:** Includes a *f* (forte) dynamic marking.
- Forty-fourth Staff:** Includes a *f* (forte) dynamic marking.
- Forty-fifth Staff:** Includes a *f* (forte) dynamic marking.
- Forty-sixth Staff:** Includes a *f* (forte) dynamic marking.
- Forty-seventh Staff:** Includes a *f* (forte) dynamic marking.
- Forty-eighth Staff:** Includes a *f* (forte) dynamic marking.
- Forty-ninth Staff:** Includes a *f* (forte) dynamic marking.
- Fiftieth Staff:** Includes a *f* (forte) dynamic marking.

Lyrics:

Der Knabe.
 Ich sehe nichts; der Himmel ist ehern über meinem Haupte.
 There is nothing. The heav'ns are as brass, they are as brass above me.

Meere zu, ob der Herr mein Gebet er hört.
 sea, Hath my pray - er been heard by the Lord?

Elias.

Wenn der Himmel verschlossen wird, weil sie an dir gesündigt haben, und sie werden beten und
 When the hea - vens are clo - sed up, be - cause they have sinned - have sinned against Thee; Yet if they pray and con -

Tempo.

deinen Namen bekennen und sich von ih- ren Sünden bekehren, so wollest du ihnen gnä- dig sein,
 fess, con- fess thy name and turn from their sin when Thou dost afflict them: Then hear from heav'n, and for- give the sin;

4651.

Recit:

Solo.
p

dim:
dim:
dim:

Der Knabe.
Ich sehe nichts, die Erde ist eisern unter mir!
There is nothing. The earth is as iron under me.

Elias.
Gehe wieder hin, und schaue zum Meer zu.
Go up again, and still look toward the deep.

Recit:

Recit:

Tempo.

Musical score for the first system, measures 1-5. The score includes staves for voices and instruments. Dynamics include *p*, *cres*, and *f*. A *Solo.* marking is present in the upper right.

Più animato.

Elias.

Rauscht es nicht, als wollte es regnen? siehst du noch nichts vom Meere her? Wende dich
 Hear-est thou no sound of rain? seest thou no-thing a- rise from the deep? Have respect

Più Animato. (♩ = 80)

Musical score for the second system, measures 6-10. It includes lyrics in German and English. Dynamics include *p*, *cres*, and *f*.

4651.

Adagio.

Solo
p

Des Knabe.
Es gehet eine kleine
Rehold, a little cloud a

Adagio.

ruße zu dir, Herr mein Hert, so schweig mir nicht! Gedenke Herr an deine Barmherzigkeit!
Thee wilt I cry. Lord, my rock: be not si - lent to me; and Thy great mercies, Thy mer - cies re - member, Lord!

Adagio.

Musical score for a vocal and piano piece, page 193. The score is in 3/2 time and B-flat major. It features a vocal line and piano accompaniment. The piano part includes a prominent tremolo in the right hand and a steady bass line in the left hand. The vocal line enters in the third measure with the lyrics 'Wie eines Mannes Hand; der Himmel wird schwarz von Wolken und Wind; es'.

The score is written for a vocal line and piano accompaniment. The piano part features a prominent tremolo in the right hand and a steady bass line in the left hand. The vocal line enters in the third measure with the lyrics 'Wie eines Mannes Hand; der Himmel wird schwarz von Wolken und Wind; es'.

The lyrics are:

Wolke auf aus dem Meere, wie eines Mannes Hand; der Himmel wird schwarz von Wolken und Wind; es
 riseth now from the wa-ters: it is like a man's hand! The hea-vens are black with clouds and with wind: the

cres
 cres
 cres
 cres
 cres
 cres
 p
 cres
 fp
 cres
 fp
 a tempo Allegro.
 a tempo Allegro.
 Chor.
 rauchet stärker und stär - ker!
 storm bursteth loud - er and loud - er!
 a tempo Allegro.
 Chor.
 Dan - ket dem Herrn, denn er ist
 Thanks be to God for all His
 Dan - ket dem Herrn, denn er ist
 Thanks be to God for all His
 Dan - ket dem Herrn, denn er ist
 Thanks be to God for all His
 freund - lich
 mer - cies,
 a tempo Allegro.

Nº 20. Chor...

Allegro moderato ma con fuoco. (♩ = 126)

157.

Flauti.

Oboi.

Clarineti
in B.

Fagotti.

Corni in Es.

Corni in B.

Trombe in Es

Trombone
Alto.

Trombone
Tenore.

Trombone
Basso.

Ophicleide

Timpani
in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Bassi Tutti.

Violoncello
e Basso.

Dank sei dir
Thanks be to

Dank sei dir
Thanks be to

Dank sei dir
Thanks be to

lich?
more!

Dank sei dir Gott, du trankest das durstige Land.
Thanks be to God, He la... verth the thirsty land.

Dank sei dir
Thanks be to

Allegro moderato ma con fuoco.

Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He la- _veth the thirsty land, the thirs- _ty land. Thanks be to God! He la- _veth the thirs- ty

Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He la- _veth the thirsty land, the thirs- _ty land. Thanks be to God! He la- _veth the thirs- ty

Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He la- _veth the thirsty land, the thirs- _ty land. Thanks be to God! He la- _veth the thirs- ty

Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He la- _veth the thirsty land, the thirs- _ty land. Thanks be to God! He la- _veth the thirs- ty



Land, Dank sei dir Gott, Dank sei dir Gott ! Die Wasserströme er.
land. Thanks be to God, thanks be to God ! The waters ga-ther, they

Land, Dank sei dir Gott, Dank sei dir Gott ! Die Wasserströme er.
land. Thanks be to God, thanks be to God ! The waters ga-ther, they

Land, Dank sei dir Gott, Dank sei dir Gott ! Die Wasserströme er.
land. Thanks be to God, thanks be to God ! The waters ga-ther, they

Land, Dank sei dir Gott, Dank sei dir Gott, sei dir Gott ! Die Wasserströme er.
land. Thanks be to God, thanks be to God, be to God ! The waters ga-ther, they

heben sich,
 rush a - long!

sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 they are lift- ing their voi - ces! The wa- ters ga - ther, they rush a - long!

heben sich,
 rush a - long!

sie er- heben ihr Brausen,
 they are lift- ing their voi - ces!

heben sich,
 rush a - long!

sie er- heben ihr Brausen,
 they are lift- ing their voi - ces!

heben sich,
 rush a - long!

sie er- heben ihr Brausen,
 they are lift- ing their voi - ces!

die Wasserströme er- heben sich,
 The wa- ters ga - ther, they rush a - long!

die
 The

die Wasserströme er- heben sich,
 The wa- ters ga - ther, they rush a - long!

die Wasserströme er- heben sich,
 The wa- ters ga - ther, they rush a - long!

4651.

er - heben sich, die Wasserströme er - heben sich, — sie er - heben sich,
 they rush a - long! the wa - ters ga - ther, they rush a - long, — see, they rush a - long!

Wasserströme er - heben sich, er - he - - - ben sich, die Wasserströme er - heben sich,
 wa - ters ga - ther, they rush a - long! they rush a - long! the wa - ters ga - ther, they rush a - long!

heben sich, die Wasserströme er - heben sich, er - heben sich, — Dank sei dir
 rush a - long! the wa - ters ga - ther, they rush a - long! they rush a - long! Thanks be to

heben sich, die Was - - - ser - strö - me er - he - - - ben sich, die
 rush a - long! the wa - - - - ters ga - - - ther, they rush a - long!

tr
p
cres

Dank sei dir Gott, die Wasserströme er- heben sich, die Wasserströme er-
Thanks be to God! the wa- ters ga - ther, they rush a - long! the wa - ters ga - ther, they

die Wasserströme er- heben sich, er- heben sich. Dank sei dir Gott, du
the wa - ters ga - ther, they rush a - long, they rush a - long! Thanks be to God! He

Gott, du tränkest das durstige Land,
God! He la - veth the thirsty land!

die Wasserströme er- heben sich, er-
the wa - ters ga - ther, they rush a - long, they

Wasserströme er- heben sich.
wa - ters ga - ther, they rush a - long!

Dank sei dir Gott, du tränkest das durstige Land,
Thanks be to God! He la - veth the thirs - ty land!

f *mf* *cres*

he - ben sich, du tränkest das durstige Land, die Wasserströme er - heben sich;
 rush a - long! He la - veth the thirsty Land! The wa - ters ga - ther, they rush a - long!

tränkest das Land, Dank sei dir Gott,
 la - veth the land, Thanks be to God,

he - ben sich, die Wasserströme er - heben sich,
 rush a - long! the wa - ters ga - ther, they rush a - long!

Dank sei dir, Dank sei dir Gott,
 Thanks be to God, Thanks be to God,

die Wasserströme er -
 The wa - ters ga - ther, they

Dank sei dir Gott — du tränk'st das durst' ge Land. Die Wasserwogen sind
 Thanks be to God! he la_veth the thirs - - ty land! The stormy billows are

Wasserströme er he - - hen sich du tränk'st das durst' ge Land. Die Wasserwogen sind
 wa_ters ga - - ther, they rush a - - long, he la_veth the thirs - - ty land! The stormy billows are

Dank sei dir, Dank sei dir Gott du tränk'st das durst' ge Land. Die Wasserwogen sind
 Thanks be to God, thanks to God! he la_veth the thirs - - ty land! The stormy billows are

heben sich; **Dank sei dir Gott** du tränk'st das durst' ge Land. Die Wasserwogen sind
 rush a - long! Thanks be to God! he la_veth the thirs - - ty land! The stormy billows are

ff gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

ff gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

ff gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

ff gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

ff

Hö - he. migh - ty. Dank sei dir Gott, du tränkest das durstige Land. Die Wasserwogen sind
 The stormy bil - lows are

Hö - he. migh - ty. Dank, Thanks, Dank sei dir Gott! Die Wasserwogen sind
 The stormy bil - lows are

Hö - he. migh - ty. Dank sei dir Gott dir Gott! Die Wasserwogen sind
 The stormy bil - lows are

Hö - he. migh - ty. Dank sei dir Gott, du tränkest das durstige Land. Die Wasserwogen sind
 The stormy bil - lows are

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

ff in A. triumphant

[illegible]

— in der Hö - he. Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir
 — and Al - migh - ty. Thanks be to God! He la - veth the thirs - ty land. Thanks be to

— in der Hö - he. Dank sei dir Gott, du tränkest das durstige
 — and Al - migh - ty. Thanks be to God! He la - veth the thirs - ty

— in der Hö - he. Dank sei dir Gott, du tränkest das durstige Land, du
 — and Al - migh - ty. Thanks be to God! He la - veth the thirs - ty land, He

— in der Hö - he. Dank
 — and Al - migh - ty. Thanks

Dank sei dir
 Thanks be to

tr
p **cres**

Gott, du tränk'st das durst'ge Land! Dank sei dir Gott! Dank, du
God! He loves the thirs-ty land. Thanks be to God, Thanks! He

Land, das durst'ge Land! Dank sei dir Gott! Dank, du
land. He la- - veth the land. Thanks be to God, Thanks! He

tränk'st das dur- stige Land! Dank sei dir Gott, Dank sei dir Gott, du
la- - veth, la- - veth the land. Thanks be to God, Thanks be to God! He

Gott, du tränk'st das Land! Dank sei dir Gott, du tränk'st, du
God! He loves the land. Thanks be to God, He la- veth, He

tränkest das Land! Dank sei dir Gott, dir Gott, Dank sei dir
 la- veth the thirs- - ty land. Thanks be to God, to God, Thanks be to

tränkest das Land, das Land! Dank sei dir Gott, Dank sei dir
 la- veth the land, the thirs- - ty land. Thanks be to God, Thanks be to

tränkest das Land, das Land! Dank sei dir Gott,
 la- veth the land, the thirs- - ty land. Thanks be to God,

tränkest das Land! Dank,
 la- veth the thirs- - ty land. Thanks,

Gott, dir Gott, Dank sei dir Gott, Dank! die Wasserströme erheben sich, die
 God, to God, thanks be to God, thanks! The waters ga-ther, they rush a-long; the

Gott, Dank dir Gott, Dank sei dir Gott! die Wasserströme erheben sich, die
 God, thanks to God, thanks be to God! The waters ga-ther, they rush a-long; the

Dank sei dir Gott, Dank sei dir Gott, dir Gott! die Wasserströme erheben sich, die
 thanks be to God, thanks be to God, to God! The waters ga-ther, they rush a-long; the

Dank sei dir Gott! die Wasserströme erheben sich, die
 thanks be to God! The waters ga-ther, they rush a-long; the

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters ga - ther, they rush a - long, they rush a - long, they rush a - long !

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters ga - ther, they rush a - long, they rush a - long, they rush a - long !

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters ga - ther, they rush a - long, they rush a - long, they rush a - long !

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters ga - ther, they rush a - long, they rush a - long, they rush a - long !

Dank sei dir
 Thanks be to

Dank sei dir
 Thanks be to.

Dank sei dir
 Thanks be to

Dank sei dir
 Thanks be to

Gott du tränkest das durstige Land! Dank sei dir Gott, du tränkest das durstige Land.
 God! He la - veth the thirs - ty land: thanks be to God, He la - veth the thirs - ty land!

Gott du tränkest das durstige Land! Dank, — du tränkest das durstige Land.
 God! He la - veth the thirs - ty land: thanks, — He la - veth the thirs - ty land!

Gott du tränkest das durstige Land! Dank sei dir Gott, du tränkest das durstige Land.
 God! He la - veth the thirs - ty land: thanks be to God, He la - veth the thirs - ty land!

Gott du tränkest das durstige Land! Dank sei dir Gott, du tränkest das durstige Land.
 God! He la - veth the thirs - ty land: thanks be to God, He la - veth the thirs - ty land!

ZWEITER THEIL.

N.º 21. Aria.

Adagio. (♩ = 80)

Adagio. (♩ = 80)

Flauti.

Oboi.

Clarineti
in A.

Fagotti.

Corni in E.

Trombe in E.

Violino I.

Violino II.

Viola.

Soprano
Solo.

Violoncello
e Basso.

Höre
Hör' ye

Israel,
Israel!

hö-re des Herrn Stimme! ach dass du merktest, merktest auf sein Ge-bot! Höre
 hear what the Lord speaketh: „Oh, had'st thou heed-ed, heed-ed my com-mandments!“ Hear ye,

I srael, hö - re des Herrn Stimme! ach dass du merktest, merktest auf sein Gebot!
 Is - rael! hear what the Lord speaketh: „Ob, hadst thou heed - ed, heed - - ed my com - mandments,

p Bassi *cres*

ach dass du merktest, merktest auf sein Ge - bot, ach dass du merktest auf sein Ge - bot!
 Oh, hadst thou heeded, heed - - ed my commandments, Oh, hadst thou heed - - ed my commandments!

f *p* *pp* *cres*

Aber Who

wer glaubt uns'rer Predigt? und wem wird der Arm des Herrn, der Arm des Herrn geoffenbart?
 hath believed our report? to whom is the arm, the arm of the Lord revealed? to

cres *p* *cres* *sf* *f* *p*
cres *p* *cres* *sf* *f* *p*
cres *sf* *f* *p*
sf Bassi Bassi *sf* *f* *p*

wem wird der Arm des Herrn geoffenbart? Höre Israel! höre Israel!
 whom is the arm, the arm of the Lord revealed? Hear ye, Is-rael; hear ye, Is-rael;

f *pp* *p* *pp* *cres* *cres* *cres* *cres*
f *pp* *p* *pp* *cres* *cres* *cres* *cres*
f *pp* *p* *pp* *cres* *cres* *cres* *cres*
sf *p* *pp* *pp* *cres* *cres* *cres* *cres*

4651.

hö-re
hear ye,

I-srael,
Is-rael!

hö-re des Herrn
hear what the Lord

Stimme!
speaketh:

Ach dass du
„Oh,“ hadst thou

merk-test
heed-ed,

auf sein Ge-
heeded my com-

bot!
mandments!

ach dass du
Oh, hadst thou

merk-test,
heed-ed,

merk-test
Oh, hadst thou

auf sein Ge-
heeded my com-

mandments!

Höre
Hear ye,

Più Adagio.

Recit:

Israel! Israel! hö - re des Herrn Stim - me!
 Is - rael! Is - rael! hear what the Lord speak - eth!

So spricht der Herr,
 Thus saith the Lord,
 Rasi

Più Adagio. *dim:* Recit: *pp*

der Erlö-ser Israels, sein Heiliger zum Knecht der unter den Tyrannen ist, so spricht der Herr:
 — the Redeemer of Is - rael and his Ho - - ly One, to him op - pres - sed by Ty - - rants; Thus saith the Lord:—

cres *sf* *cres sf* *cres sf*

Ich, ich bin euer Tröster. Weiche nicht, weiche nicht, denn ich bin dein
 „I, I am He that com-fort-eth; Be not afraid, be not afraid, for I am thy

3

Gott! **Ich,** **Ich** **bin euer** **Trö -** **ster.** **Weiche** **nicht,** **weiche** **nicht,** **denn**
 God; I, I am He that com - fort - eth. Be not a - fraid, be not a - fraid; for

ich bin dein Gott; ich stärke dich; wei- - - che nicht, ich
 I am thy God, I will strength- en thee! I, - - - the Lord, will

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *p* (piano) and *cres* (crescendo).

stärke dich! ich bin dein Gott, — ich stärke dich? Wer
 strengthen thee; for I, thy God, will strengthen thee. Say,

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* (forte), *p* (piano), and *cres* (crescendo).

bist du denn? wer bist du denn, dass du dich vor Men - schen fürchtest, die doch
 who art thou? Say, who art thou, that thou art a - fraid of a man that shall

Musical notation includes: Treble and Bass staves, key signature of two sharps (F# and C#), time signature of 2/4, and various dynamics (f, p, cresc).

sterben? und ver - gis - sest des Herrn, der dich ge - macht hat, — der den
 die; and for - get - test the Lord, the Lord thy Ma - - ker — who bath

Musical notation includes: Treble and Bass staves, key signature of two sharps (F# and C#), time signature of 2/4, and various dynamics (f, p, pp, cresc).

Himmelsbreiten

Andantino

Voice part:
 Him - mel aus - brei - tet, und die Er - de gründet, die
 stretch - ed forth the hea - vens, and laid the earth's foun - da - tions, the

Piano accompaniment includes various dynamics such as *cres*, *p*, *f*, *sf*, and *pp*.

Er - de grün - - - det . Wer bist du denn? Ich , ich bin eu-er
 earth's foun - da - - - tions; Say, who art thou? I, I am He that

[illegible]

bin dein Gott! wei - che nicht, wei - che nicht, denn ich
am thy God; be not a - fraid, be not a - fraid, I, I

4651. p cres

hin dein Gott! weiche nicht, weiche nicht, denn ich bin
 am thy God; be not a-fraid, be not a-fraid, for I,

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

dein Gott, — ich stär-ke dich!
 thy God, — will strengthen thee."

pp *cres* *ff* *ff* *ff* *ff* *ff* *ff*

4651.

Flauti.

Oboi.

Clarinetti
in A.

Fagotti.

Corni in E.

Corni in C.

Trombe in E.

Trombone
Alto.

Trombone
Tenore.

Trombone
Basso.

Ophicleide.

Timpani
in G. D.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello
e Basso.

Coll' Organo.

Fürchte dich nicht, spricht unser Gott, fürchte dich nicht, ich bin mit dir.
Be not a-fraid, saith God the Lord. Be not a-fraid; thy help is near.

Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir
 Be not a - fraid, be not a - fraid, thy help is near, thy help is near, thy help is near, thy help is near, thy help is near, thy help is near

Fürchte dich nicht, ich bin mit dir, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir
 Be not a - fraid, thy help is near, be not a - fraid, thy help is near, thy help is near, thy help is near, thy help is near, thy help is near

nicht, ich bin mit dir, ich, — ich bin mit dir, mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir
 fraid, thy help is near, help — thy help is near, thy help is near, thy help is near, thy help is near, thy help is near

Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir
 Be not a - fraid, be not a - fraid, thy help is near, thy help is near, thy help is near, thy help is near, thy help is near, thy help is near

dir, near; Fürchte dich nicht ich helfe be not a - fraid, thy help is dir, ich hel - fe near, thy help is dir, fürchte dich nicht, fürchte dich near, be not a - fraid, be not a -

dir, near; ich helfe, hel - fe thy help, thy help is dir ! near; fürchte dich nicht, ich hel - fe be not a - fraid, thy help is dir, ich hel - fe near, thy help is

dir, near; ich hel - fe thy help is dir ! near, thy help is ich hel - fe dir ! near, thy help is dir, ich hel - fe near, thy help is

dir, ich helfe near, thy help is dir, ich helfe near, thy help is dir, fürchte dich nicht, fürchte dich nicht, ich helfe near; be not a - fraid, be not a - fraid, thy help is dir, ich hel - fe near, thy help is

nicht, spricht un-ser Gott.
 fraid; thy help is near.

dir, spricht un-ser Gott.
 near, thy help is near.

dir, spricht un-ser Gott.
 near, thy help is near.

dir, spricht un-ser Gott.
 near, thy help is near.

Fürchte dich nicht!
 Be not a-fraid,

Fürchte dich nicht, fürchte dich nicht, spricht unser Gott, fürchte dich
 Be not a-fraid, be not a-fraid, saith God the Lord; be not a-

Fürchte dich nicht, spricht unser Gott, fürchte dich
 Be not a-fraid, saith God the Lord; be not a-

Fürchte dich nicht, spricht unser Gott, fürchte dich
 Be not a-fraid, saith God the Lord; be not a-

Fürchte dich nicht, spricht unser Gott, fürchte dich
 Be not a-fraid, saith God the Lord; be not a-

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht: Fürch
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee, „Be-

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

sf

Piu animato.

Senza Organo.

te dich nicht !
not a - fraid !

Fürch.te dich nicht !
„ Be not a - fraid ! ”

Ob tausend fallen zu deiner Seite und zehen tausend zu deiner
Though thousands languish and fall be - side thee, and tens of thousands around thee

Fürch.te dich nicht !
„ Be not a - fraid ! ”

Fürch.te dich nicht !
„ Be not a - fraid ! ”

Piu animato.

4651.

Ob tausend fal len zu deiner Seite und zehen tausend zu deiner Rech ten, ob tau send,
 Though thousands languish and fall be side thee, and tens of thousands around thee pe rish; though thou sands,

Rech ten, ob tau send, — oh tausend fal len zu deiner Sei —
 pe rish; though thou sands, — though thousands lan guish and fall be side

Ob tausend fallen zu deiner
 Though thousands languish and fall be

f

ob tausend fal - len, ob tausend, tan - send, ob tausend fal -
 though thousands lan - guish though thousands lan - guish though thousands lan -

te, ob tausend fal - len zu deiner Sei - te und zehen -
 thee, though thousands lan - guish and fall be - side thee, and tens of

ob tausend fal - len zu deiner Sei - te und zehen - tausend zu deiner
 though thousands languish and fall be - side thee, and tens of thousands around thee

Seite und zehen - tausend zu deiner Rech - ten, ob tau - send fal - len zu deiner
 side thee, and tens of thousands around thee pe - rish; though thou - sands lan - guish and fall be -

len, oh tausend fallen zu deiner Sei-te, oh tausend fallen zu deiner
guish, though thousands languish and fall be-side thee, though thousands languish and fall be-

tausend zu deiner Rechten, oh tausend fallen zu deiner Sei-te fal-len,
thousands a-round thee pe-rish; though thousands languish and fall, and fall be-side thee,

Rech-ten, zu dei-ner Rechten, oh tausend fallen zu deiner Sei-te, oh tausend
pe-rish, a-round thee pe-rish, though thousands languish and fall be-side thee, though thousands

Sei-te, zu deiner Sei-te, oh tausend fallen zu deiner Sei-te
side thee, and fall be-side thee, though thousands languish and fall be-side thee,

Sei - te und zehen - tausend zu deiner Rechten,
side thee, and tens of thousands around thee pe - rish;

und zehen - tausend zu deiner Rechten, und zehen - tausend zu deiner Rech - ten, ob tau - send
and tens of thousands around thee pe - rish; and tens of thousands around thee, pe - - rish a - round thee;

fallen und zehen - tau - - send, und zehen - tausend zu deiner Rech - ten, ob tausend
languish, and tens of thou - - sands and tens of thousands around thee pe - - rish; though thousands

— und zehen - tausend zu deiner Rech - - - - - ten, zu deiner Rech - ten, ob tausend
— and tens of thousands around thee pe - - - - - - - rish, around thee pe - - rish; though thousands

Sei - te, ob tausend fallen zu deiner Sei - te so wird es doch dich nicht tref -
 side thee, though thousands languish and fall be - side thee; yet still it shall not come nigh

ob tausend fallen zu deiner Seite, zu deiner Sei - te so wird es doch dich nicht tref -
 though thousands languish and fall be - side thee, and fall be - side thee; yet still it shall not come nigh

fallen zu deiner Sei - te, ob tausend fallen so wird es doch dich nicht tref -
 languish and fall be - side thee, though thousands languish and fall; it shall not come nigh

fal - len zu dei - ner Sei - te, so wird es doch dich nicht tref -
 lan - guish and fall be - side thee; yet still it shall not come nigh

fen, ob tausend fal- len zu deiner Sei- te, ob tausend fal-
 thee: though thousands lan- guish and fall be- side thee, though thousands lan-

fen, ob tausend fallen zu deiner Sei- te, ob tausend fallen zu deiner
 thee: though thousands languish and fall be- side thee, though thousands languish and fall be-

fen, ob tausend fallen zu deiner Sei- te, zu deiner Sei- te, ob
 thee: though thousands languish and fall be- side thee, and fall be- side thee, though

fen, ob tausend fallen zu deiner Sei- te so wird es doch dich nicht tref- fen, ob tausend
 thee: though thousands languish and fall be- side thee, yet still it shall not come nigh thee: though thousands

- len, so wird es doch dich nicht tref- fen . Fürchte dich nicht ! fürchte dich
 - guish; yet still it shall not come nigh thee . Be not a - fraid ! he not a -

Sei - te, so wird es doch dich nicht tref- fen . Fürchte dich nicht ! fürchte dich
 side thee; yet still it shall not come nigh thee . Be not a - fraid ! he not a -

tausend fal - - len zu dei - ner Sei - te . Fürchte dich nicht ! fürchte dich
 thousands lan - - guish and fall be - side thee . Be not a - fraid ! he not a -

fal - len, so wird es doch dich nicht treffen. Fürchte dich nicht ! fürchte dich nicht,
 lan - guish; yet still it shall not come nigh thee . Be not a - fraid ! be not a - fraid; a -

4651 .

ri - tar - dando al Tempo L^{mo} $\text{♩} = 112.$

ff

ri - tar - dando al Tempo L^{mo}

nicht !
fraid!

Fürchte dich nicht, ich bin mit dir,
Be not a - fraid; thy help is near,

nicht !
fraid!

Fürchte dich nicht, ich bin mit dir, ich bin
Be not a - fraid; thy help is near, for He

nicht !
fraid!

Fürchte dich nicht !
Be not a - fraid,

nicht !
fraid!

Fürchte dich nicht, ich
Be not a - fraid; thy

ri - tar - dando al Tempo L^{mo}

ich bin mit dir. Fürchte dich
thy help is near. Be not a -

bin mit dir. Fürchte dich
help is near. Be not a -

f *sf*

Coll' Organo

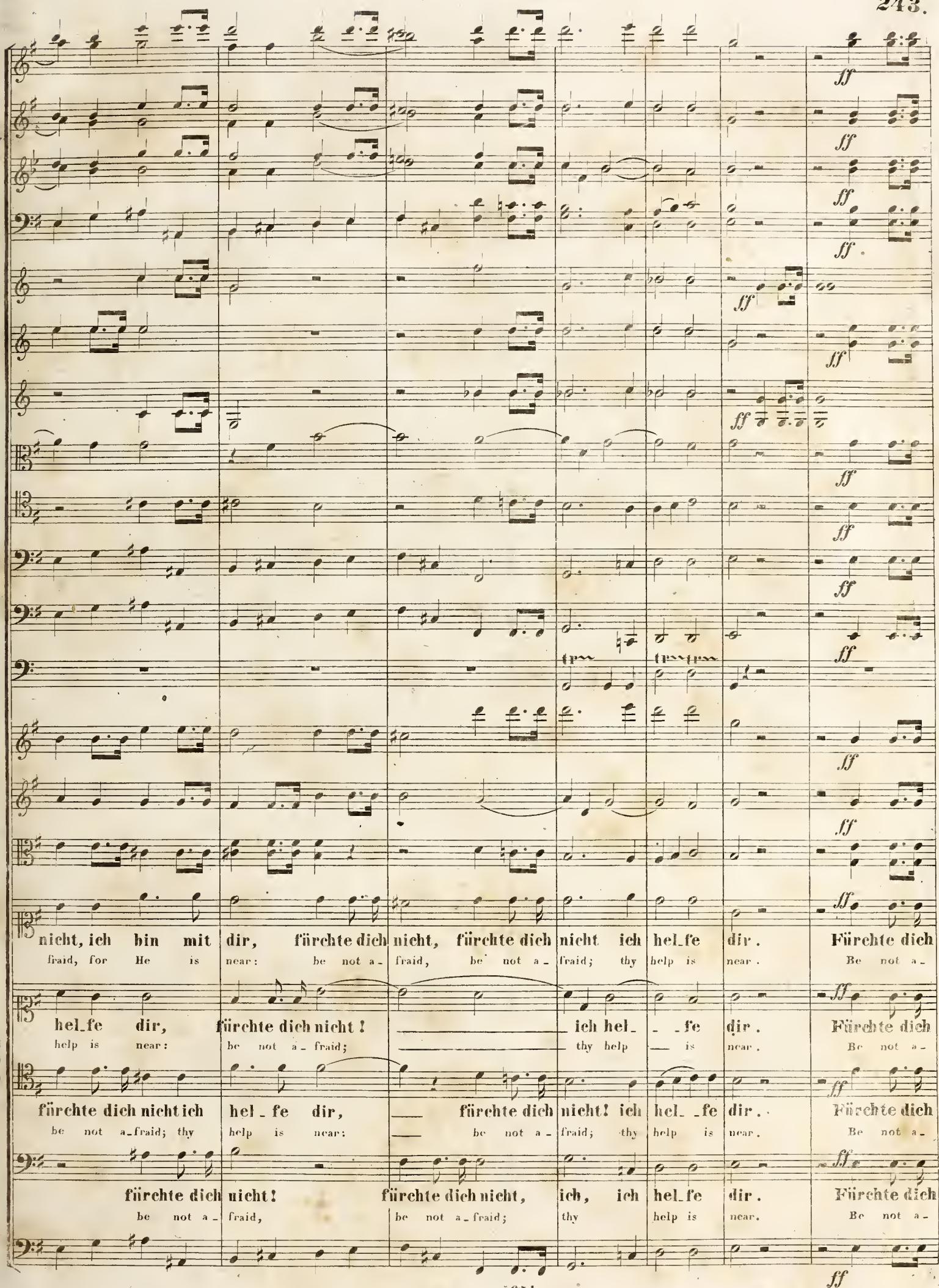
— ich bin mit dir, fürchte dich nicht, ich hel-fe dir, fürchte dich nicht, ich bin mit dir, mit
 — for He is near, be not a-fraid; thy help is near: be not a-fraid; for He is near, is
 — mit dir, — ich hel- — — — fe dir, ich hel- — — — fe dir, fürchte dich
 — is near, — thy help — — — is near, thy help — — — is near: be not a-
 nicht, ich bin mit dir, fürchte dich nicht! fürchte dich nicht
 afraid; for He is near; be not a-fraid, be not a-fraid,
 nicht, ich bin mit dir! ich bin der Herr, dein Gott, der zu dir
 afraid; for He is near; thy God, the Lord thy God saith un-to
 sf sf sf sf sf sf sempre

dir, fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich hel - fe dir; fürchte dich
 near be not a - fraid; thy help is near, be not a - fraid; thy help is near, be not a -

nicht, ich hel - fe dir, fürchte dich nicht, ich bin mit dir; fürchte dich nicht, ich
 fraid; thy help is near, be not a - fraid, for He is near; be not a - fraid; thy

fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich hel - fe dir;
 be not a - fraid; thy help is near, be not a - fraid for He is near;

spricht: fürchte dich nicht, ich hel - fe dir, fürchte dich nicht!
 thee; be not a - fraid; thy help is near, be not a - fraid,



nicht, ich bin mit dir, fürchte dich nicht, fürchte dich nicht, ich hel-fe dir. Fürchte dich
 fraid, for He is near: be not a-fraid, be not a-fraid; thy help is near. Be not a-
 hel-fe dir, fürchte dich nicht! ich hel-fe dir. Fürchte dich
 help is near: be not a-fraid; thy help is near. Be not a-
 fürchte dich nicht ich hel-fe dir, fürchte dich nicht! ich hel-fe dir. Fürchte dich
 be not a-fraid; thy help is near. Be not a-
 fürchte dich nicht! fürchte dich nicht, ich, ich hel-fe dir. Fürchte dich
 be not a-fraid, be not a-fraid; thy help is near. Be not a-

nicht! fürchte dich nicht! ich bin mit dir, ich helfe dir, spricht unser Gott.
 fraid! be not a-fraid! Thy help is near; be not a-fraid: saith God the Lord.

nicht! fürchte dich nicht! ich bin mit dir, ich helfe dir, spricht unser Gott.
 fraid! be not a-fraid! Thy help is near; be not a-fraid: saith God the Lord.

nicht! fürchte dich nicht! ich bin mit dir, ich helfe dir, spricht unser Gott.
 fraid! be not a-fraid! Thy help is near; be not a-fraid: saith God the Lord.

nicht! fürchte dich nicht! ich bin mit dir, ich helfe dir, spricht unser Gott.
 fraid! be not a-fraid! Thy help is near; be not a-fraid: saith God the Lord.

= de

Andante. ♩ = 72. Recit:

Oboi. *f* *p*

Corni in D. *f* *p*

Violino I. *pesante marcato.* *f* *p*

Violino II. *pesante marcato.* *f* *p*

Viola. *pesante marcato.* *f* *p*

Basso Solo. *Elias.* Recit: *f*

Der Herr hat dich erhoben aus dem Volk, und dich zum König über Israel ge-
The Lord hath exalt-ed thee from among the people, and o'er his people Is-ra-el hath made thee

Bassi. *pesante marcato.* *f*

Andante. Recit:

Tempo. Recit:

Tempo. Recit:

Tempo. Recit:

Tempo. Recit:

setzt. King. Aber du, Ahab, hast Uebel gethan über alle, die vor dir gewesen sind. Es war dir ein Ge-
But thou, Ahab, hast done evil to provoke him to anger above all that were before thee: as if it had been a

Tempo. Recit: *f* *fp* *f* *pp*

ringes, dass du wandeltest in der Sünde Jerobeams, und machtest dem Baal einen Hain, den Herrn den Gott
 light thing for thee to walk in the sins of Je - robo - am. Thou hast made a grove and an al - - - tar to

cres f pp

a tempo.

Israels zu erzürnen; du hast todt geschlagen, u. fremdes Gut genommen! Und der Herr wird Israel
 Baal, and serv'd him and worshipp'd him. Thou hast killed the righteous, and al - so taken possession. And the Lord shall smite all

cres f p sf sf p ff sf sf pp

a tempo.

schlagen, wie ein Rohr im Wasser bewegt wird, und wird Israel übergeben, um eurer Sünde wil - -
 Is - rael as a reed is shaken in the wa - ter; and He shall give Israel up, and thou shalt know He is the

cres dim: pp

Flauti .

Oboi .

Clarineti in C .

Fagotti .

Corni in D . (muta in C)

Corni in A .

Timpani in A. E.

Violino I .

Violino II .

f Viola .

Sopr .

Alto .

Tenore .

Basso .

len .

Lord .

Bassi .

Solo. Die Königin.

Habt ihr's gehört, wie er geweissagt hat wider dieses Volk?

Have ye not heard, heard he hath prophesied a- gainst all Is - ra - el?

Chor

Wir

We

p

p *cres*

p *cres*

cres

cres *pp* *cres*

p *cres* *pp* *cres*

p *cres* *pp* *cres*

cres

Chor. *p* *cres*

Wir *cres*

Wir *cres*

Wir *cres*

cres

Wir *cres*

Wir *cres*

Solo *cres* *-cen-* *-do*

(Die Königin) *cres* *-cen-* *-do*

Wie er geweißsagthat *cres*

wider den Kö_nig in I_srael? *cres*

Wir *cres*

Wir *cres*

pp *cres* *sf*

Recit:

Musical score for a recitative piece, featuring multiple staves with musical notation and German lyrics. The score includes dynamic markings like *cres*, *ff*, and *f*, and a tempo change *(muta in E)*.

Chor.
cres

Wir haben es gehört! Recit:
 We heard it with our ears. Die Königin.

Wir haben es ge hört! Wa rum darf er weis sagen im Namen des Herrn?
 We heard it with our ears. And why hath he spo ken in the Name of the Lord?

Wir haben es ge hört!
 We heard it with our ears.

haben es gehört!
 heard it with our ears.

cres

Recit:
 4651.

fp *f* *f* *f*

Was wäre für ein Königreich in I. srael wenn E. li. as Macht hätte über des Königs Macht? Die
 Doth Ahab go- vern the king dom of Is- ra- el, while E- li- jah's pow'r is greater than the King's? The

fp *f* *f*

Fagotti. a tempo All. moderato. $\text{♩} = 100.$

p *sf* *p* *sf* *p*

pp *sf* *p* *sf* *p*

pp *sf* *p* *sf* *p*

pp *sf* *p* *sf* *p*

a tempo All. moderato. *cres*

Götter thun mir dies und das, wenn ich nicht morgen um diese Zeit seiner Seele thue, wie dieser Seelen
 gods do so to me, and more if by to morrow about this time, I make not his life as the life of

p *sf* *p* *sf* *p*

a tempo All. moderato.

p *cres* *f* *ff*

p *cres* *f* *f* *ff*

p *cres* *f* *ff*

cres *f* *ff*

(in C) *f* *ff*

pp *cres* *f* *ff*

pp *cres* *f* *ff* *f*

pp *cres* *f* *ff* *f*

pp *cres* *f* *ff*

cres *f*

Er muss sterben, er muss sterben, — er muss
 He shall pe - rish! He shall pe - rish! — He shall

Chor.

ei - ner, die er ge - opfert hat am Bache Kison. Er muss sterben, er muss sterben, sterben, er muss
 one of them whom he hath sacri - ficed at the brook of Kishon! He shall pe - rish! He shall pe - rish! pe - rish, he shall

Er muss sterben, er muss sterben, er muss
 He shall pe - rish! He shall pe - rish! He shall

Er muss sterben, er muss ster - ben, er muss
 — He shall pe - rish! He shall pe - rish! He shall

pp *cres* *f* *ff*

Recit:

Recit:

<p>Tempo .</p>	<p>Recit:</p>	<p>Tempo .</p>	<p>Recit:</p>
<p>Tempo .</p>	<p>Recit:</p>	<p>Tempo .</p>	<p>Recit:</p>
<p>Er hat sie erwürgt. He destroy'd them all! Chor.</p>	<p>Recit: Solo .</p>	<p>Er hat den Himmel verschlossen. He al-so clo-sed the heavens. Chor.</p>	<p>Recit: Solo .</p>
<p>Er hat sie erwürgt. He destroy'd them all!</p>	<p>Er hat den Himmel verschlossen. He al-so clo-sed the heavens.</p>	<p>Er hat den Himmel verschlossen. He al-so clo-sed the heavens.</p>	<p>Er hat die theure Zeit And called down a fa-</p>
<p>ff Tempo .</p>	<p>Recit:</p>	<p>ff Tempo .</p>	<p>Recit:</p>

Tempo.

Recit:

ff *ff* *ff* *ff* *ff* (muta in A)

ff *ff* *f* *f* *f*

Er hat die theure Zeit über uns gebracht. Recit:
And called down a fa - mine up - on the land. Solo.

Chor. über uns gebracht. Er hat die theure Zeit über uns gebracht. So ziehet hin, und greift E - li - as,
mine upon the land. And called down a fa - mine up - on the land. So go ye forth and seize E - li - jah, for

Er hat die theure Zeit über uns gebracht.
And called down a fa - mine up - on the land.

Er hat die theure Zeit über uns gebracht.
And called down a fa - mine up - on the land.

ff Tempo. Recit:

ff *ff* *ff*

er ist des To - des schuldig tödtet ihn lasst uns ihm thun wie er gethan hat.
he is worthy to die, slaughter him! do un - to him as he hath done!

4351.

Allegro moderato. $\text{♩} = 100$.

Allegro moderato. ♩ = 100.

Flauti.

Oboi.

**Clarineti
in C.**

Fagotti.

Corni in A.

Corni in E.

**Timpani
in A.E.**

Violino I.

Violino II.

Viola.

Soprano.

**Wehe ihm!
Woe to him!**

Wehe ihm! er muss sterben! Warum darf er den
woe to him! he shall pe- -rish, shall pe- -rish; for he

Alto.

Wehe ihm! er muss sterben! Warum darf er den
Woe to him! he shall pe- -rish, shall pe- -rish; for he

Tenore.

**Wehe ihm!
Woe to him!**

Wehe ihm! er muss sterben! Warum darf er den
woe to him! he shall pe- -rish, shall pe- -rish; for he

Basso.

**Wehe ihm!
Woe to him!**

Wehe ihm! er muss sterben! Warum darf er den
woe to him! he shall pe- -rish, shall pe- -rish; for he

**Violoncello
e Basso.**

Allegro moderato.

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Himmel, den Himmel verschliessen? warum darf er
 clo-sed, he clo-sed the heavens. And why hath he
 weis.sagen im Na-men des Herrn? warum darf er
 spo-ken in the name of the Lord? and why hath he

Himmel, den Himmel verschliessen? warum darf er
 clo-sed, he clo-sed the heavens. And why hath he
 weis.sagen im Na-men des Herrn? warum darf er
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 spo-ken in the name of the Lord? and why hath he

Himmel, den Himmel verschliessen? warum darf er
 clo-sed, he clo-sed the heavens. And why hath he
 weis.sagen im Na-men des Herrn? warum darf er
 spo-ken in the name of the Lord? and why hath he

weissagen im Na-men des Herrn? warum? wa- rum darf er weis-sagen? wa-
spo- ken in the name of the Lord? and why, and why hath he thus spoken, and

rum? why, warum darf er weis - sagen im Namen des Herrn? warum darf er spo - ken in the name of the Lord; and why hath he

warum darf er weis - sagen im Namen des Herrn, im Na - men des Herrn? warum? wa - rum darf er weis - sa - gen? spo - ken in the name of the Lord, the name of the Lord? and why and why hath he thus spo - ken

rum? why, wa - rum? warum darf er weis - sagen im Namen des spo - ken in the name of the

This page of musical notation is for a choir and orchestra. It consists of ten staves. The top six staves are for instruments: two flutes, two violins, two violas, and two cellos/contrabasses. The bottom four staves are for voices: Soprano, Alto, Tenor, and Bass. The music is in 2/4 time and G major. The lyrics are in German and English. The German lyrics are: "Herrn, im Na - men des Herrn ? Dieser ist des Todes schul - dig !". The English lyrics are: "Lord, the name of the Lord ? Let the guilty prophet perish !". The music features various dynamics including *sf*, *f*, and *sempre f*.

schuldig ! Wehe ihm ! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese
 pe - rish ! Woe to him ! Woe to him, he shall pe - rish ! He hath spoken false - ly, falsely against our

- dig ! Wehe ihm ! er muss sterben, denn er hat geweissagt wider diese
 - rish ! Woe to him ! he shall pe - rish ! He hath spoken false - ly, falsely against our

dig ! Wehe ihm ! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese
 rish ! Woe to him ! Woe to him, he shall pe - rish ! He hath spoken false - ly, falsely against our

Wehe ihm ! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese
 Woe to him ! Woe to him, he shall pe - rish ! He hath spoken false - ly, falsely against our

sf sf sf sf ff f

[illegible]

schul - dig, schul - dig, so ziehet hin, greifet ihn, töd - tet ihn!
 pe - - - rish, pe - - rish! So go ye forth, seize on him! He shall die!
 To - - des schul - dig, so ziehet hin, greifet ihn, töd - tet ihn!
 pro - - - phet pe - - rish! So go ye forth, seize on him! He shall die!
 dieser ist des To - des schul - dig, so ziehet hin, greifet ihn, töd - tet ihn!
 Let the guilty pro - phet pe - - rish! So go ye forth, seize on him! He shall die!
 schul - dig, dieser ist des Todes schuldig, so ziehet hin, greifet ihn, töd - tet ihn!
 pe - - - rish, let the guilty prophet pe - rish! So go ye forth, seize on him! He shall die!

[illegible]

34
Te

Todes schul_ dig; und sie sammeln sich wider dich, sie stellen deinem Gange Netze, und ziehen aus, dass sie dich
 wort_ hy to die." So the migh_ _ ty gather against thee, and they have pre_ _ pared a net for thy steps; that they may

Lento.

f *ff* *p*

Lento.

f *ff* *p*

greifen, dass sie dich tödten. So mache dich auf, und wende dich von ihnen, gehe hin in die Wüste! Der
seize thee, that they may slay thee. Arise then, a - rise, and hasten for thy life: to the wilderness journey. The

f *ff* *p*

a tempo Andante sostenuto. $\text{♩} = 63$.

pp *pp* *pp* *cres*

Herr dein Gott wird selber mit dir wandeln, er wird die Hand nicht ab- thun noch dich verlassen. Ziehe hin
 Lord thy God doth go, doth go with thee: He will not fail thee, He — will not for- sake thee. Now be- gone,
Rass

p *p* *pp* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

und segne uns auch! ziehe hin — und segne uns auch! Sie wollen sich nicht bekehren! bleibe
 be- gone, and bless me; Now — be- gone and bless me also. Though stricken — they have not grieved! Tarry

Elias. *Recit:* *cres*

Adagio. $\text{♩} = 66$. *p* *cres* *dim:* *p* *cres* *dim:* *p* *cres* *dim:* *p* *cres* *dim:*

hier du Knabe, der Herr sei mit eneh! Ich gehe hin in die Wüste.
 here my servant, the Lord be with thee. I journey hence to the wilderness.

Adagio. ♩ = 66.

Violino I. *p* *cres* *p*

Violino II. *p* *cres* *p*

Viola. *p* *cres* *p*

Basso Solo.

Violoncelli. *mf* *cres* *p*

Bassi. *p* *cres* *p*

Elias. *pp* *cres* *p*

Es ist ge - nug! so nimm nun Herr meine Seele! ich bin nicht besser denn meine
 It is e - nough, O Lord, now take a - way my life, for I am not bet - ter than my

pp *cres* *p*

Väter. *cres* *p*

Es ist ge - nug! es ist ge - nug! so nimm nun meine Seele, ich bin nicht
 fa - thers! It is e - nough, it is e - nough; now take a - way my life, I am not

cres *p*

besser, nicht bes- ser denn meine Väter, ich bin nicht besser, denn meine Väter, denn meine Väter.

bet-ter, not bet-ter than my fa-thers, I am not bet-ter, I am not bet-ter than my fa-thers.

cres *dim:* *p* *cres* *dim:* *p*

ter. Ich begehre nicht mehr zu leben, denn meine Tage sind ver-

thers! I de-sire to live no longer: now let me die, for my

cres *dim:* *p* *cres* *dim:* *p* *cres* *dim:* *p*

Clarinetti in A.

Fagotti.

Corni in A.

sf *p* *poco a poco* *cres* *al*

sf *p* *poco a poco* *cres* *al*

sf *p* *cres* *f* *f*

geblich ge-wesen; denn meine Ta-gesind vergeblich, vergeb-lich ge-wesen —

days are but vanity, now let me die, for my days are but va-ni-ty, but vani-ty!

sf *p* *poco a poco* *cres* *al*

10

4851

dei - ne Al - tä - re haben sie zerbrochen, und dei - ne Prophe - ten mit dem Schwerdt er -
 bro - ken thy covenant, and thrown down thine al - tars, and slain all thy pro - phets, slain them with the

würgt, und dei - ne Prophe - ten mit dem Schwerdt erwürgt. Ich ha - be ge -
 sword, and slain thy pro - phets, slain them with the sword. I have been very

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eifert um den Herrn,
 jealous for the Lord,

um den Gott Zeba-oth, ge-
 for the Lord God of Hosts, very

eifert um den Herrn den
 jealous for the Lord, the

Gott Ze-ba-oth. Und ich bin al-lein
 Lord God of Hosts. And I e-ven I

ü-brig ge-blie-ben; und sie stehn da nach
 oo-ly am left; and they seek my life,

Musical score for the first system, featuring vocal and instrumental parts. The score includes dynamic markings such as *p*, *cres*, *al*, and *ff*. The lyrics are in German and English.

German lyrics: *dass sie mir mein Le - ben neh - - - men, mein Le - ben neh - - - men !*
 English lyrics: *and they seek my life to take it, to take it a - way !*

Adagio. $\text{♩} = 66$.

Musical score for the second system, featuring vocal and instrumental parts. The score includes dynamic markings such as *sf*, *pp*, *con forza*, and *dim*. The lyrics are in German and English.

German lyrics: *— Es ist ge - nug, es ist ge - nug ! es ist ge - nug, so*
 English lyrics: *— It is e - nough, it is e - nough ! it is e - nough O*

sf Adagio. *pp* 4651.

nimm nun Herr meine Seele, ich bin nicht besser denn meine Väter,
 Lord, now take a way my life, for I am not bet - ter than my fa - thers,

nimm nun o Herr, nimm, nimm o Herr meine Seele:
 now let me die, Lord, take a way my life!

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Vcello

Siehe, er schläft unter dem Wachholder, in der Wü ste; a - ber die
See, now he sleep - - eth beneath a ju - ni - per tree in the wil - derness! and there the

p

En - gel des Herrn la - gern sich um die her, so ihn fürch - ten.
an - gel of the Lord en - campeth round a - bout all them that fear Him.

p Bassi.

N.º 28. Terzetto. (Die Engel)

Andante con moto. $\text{♩} = 100$.

Soprano 1^{mo} Solo.

Soprano 2^{do} Solo.

Alto Solo.

Hebe deine Augen auf zu den Bergen von wel - chen dir Hül - fe, dir
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth whence

Hebe deine Augen auf zu den Bergen von wel - chen dir Hül - fe, dir
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth whence

Hebe deine Augen auf zu den Bergen von wel - chen dir Hül - fe, dir
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth whence

Hül - fe kommt. Deine Hül - fe kommt vom Herrn, der
com - eth help. Thy help com - eth from the Lord, the

Hül - fe kommt. Deine Hül - fe kommt vom Herrn, vom Herrn, kommt vom Herrn, der
com - eth help. Thy help com - eth, com - eth from the Lord, from the Lord, the

Hül - fe kommt. Deine Hül - fe kommt vom Herrn, der Him -
com - eth help. Thy help com - eth from the Lord, the Ma -

dim: *p* *cres* *pp*

Him-mel und Er-de ge-macht hat. Er wird deinen Fuss — nicht gleiten las-sen, und
Ma-ker of hea-ven and earth. He hath said, thy foot — shall not be mo-ved. Thy

dim: *p* *cres*

Him-mel und Er-de ge-macht hat. Er wird dei-nen Fuss nicht gleiten las-sen,
Ma-ker of hea-ven and earth. He hath said, thy foot shall not be mo-ved.

dim: *p* *cres*

— mel und Er-de gemacht hat. Er wird dei-nen Fuss nicht gleiten las-sen,
— ker of hea-ven and earth. He hath said, thy foot shall not be mo-ved.

cres *f*

der dich be-hü-tet schläft nicht, der dich be-hü-tet schläft nicht, der schläft
Keep-er will ne-ver slum-ber, ne-ver, will ne-ver slum-ber, ne-ver slum-ber,

pp *cres* *cres* *f*

und der dich be-hü-tet schläft nicht, der dich be-hü-tet schläft —
Thy Keep-er will ne-ver slum-ber, ne-ver, will ne-ver slum-ber,

pp *cres* *cres* *f*

und der dich be-hü-tet schläft nicht, der dich be-hü-tet schläft —
Thy Keep-er will ne-ver slum-ber, ne-ver, will ne-ver slum-ber, will

dim: *p* *sf* *p*

nicht. Hebe deine Augen auf zu den Ber-gen von wel-chen dir
— ber. Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence

dim: *p* *sf* *p*

nicht. Hebe deine Augen auf — zu den Ber-gen von wel-chen dir
— ber. Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence

dim: *p* *sf* *p*

nicht, der schläft nicht. Hebe deine Augen auf zu den Ber-gen von
ne-ver slum-ber. Lift thine eyes, O lift thine eyes to the moun-tains, whence

p *dim* *p*

Hül-fe, dir Hül-fe kommt, den Ber-gen von wel-chen dir Hül-fe kommt.
com-eth, whence com-eth help, whence com-eth, whence com-eth help.

dim *p*

Hül-fe, dir Hül-fe kommt, den Ber-gen von wel-chen dir Hül-fe kommt.
com-eth, whence com-eth help, whence com-eth, whence com-eth help.

dim *p*

wel-chen dir Hül-fe kommt, den Ber-gen von wel-chen dir Hül-fe kommt.
com-eth, whence com-eth help, whence com-eth, whence com-eth help.

Allegro moderato. $\text{♩} = 126.$

[illegible]

er schläft noch schlum - mert nicht
He slumbers not, nor sleeps;

Siehe, er schläft noch schlumert nicht, er schläft noch schlumert
He watching, slum - bers not, nor sleeps; He slum - bers not, nor

I - sraels schläft noch schlummert nicht,
Is - ra-el, slumbers not, nor sleeps;

Siehe, er schläft noch schlumert
He watching, slum - bers not, nor

p cres

a 2.

sf

cres

cres

sempre legato

Wenn du mitten in Angst wan - delst, so erquickt er
Shouldst thou, walking in grief, lan - guish; He will quicken

Wenn du mitten in Angst wan - delst, so erquickt er dich, er quickt er dich,
Shouldst thou, walking in grief, lan - guish, He will quicken thee, will quicken thee

mitten in Angst wan - delst, so erquickt er dich, wenn du mitten in Angst, in Angst wandelst,
walking in grief, lan - guish, He will quicken thee; Shouldst thou, walking in grief, in grief lan - guish,

Wenn du mitten in Angst
Shouldst thou, walking in grief,

cres *Bassi*

mf *cres* *f*

mf *cres* *f*

mf *cres* *f*

f *f*

cres

mf *sempre cres* *f*

mf *sempre cres* *f*

sempre cres *f*

cres

dich, so — erquickt er dich, wenn du mitten in Angst wan- delst, so er-quickt, — erquickt er
 thee, He — will quicken thee; Shouldst thou, walking in grief, lan- - guish, He will, He — will quicken

— so er-quickt — er dich, wenn du mitten in Angst wan- - - - delst, wenn du
 — He will quick - - - en thee. Shouldst thou, walking in grief, lan- - - - guish. Shouldst thou,

so erquickt — er dich, — wenn du mitten in Angst, — in Angst — wan- delst,
 He will quick - - - en thee, — Shouldst thou, walking in grief, — in grief, — lan- - guish;

wan- - delst, so — erquickt er dich. Wenn du mitten in Angst wan- delst,
 lan- - - guish; He, He — will quicken thee; Shouldst thou, walking in grief lan- - - guish;

cres *sempre più* *f*

dich. thee; Wenn du mitten in Angst wan - delst, wenn du in Angst wan - delst, so erquickt er
 Shouldst thou, walking in grief lan - - guish, walking in grief lan - - guish; He will quicken

mitten in Angst wan - delst, so erquickt er dich. Wenn du mitten in Angst wandelst, so erquickt er
 walking in grief, lan - - guish, He will quicken thee. Shouldst thou walking in grief languish; He will quicken

so erquickt er dich, — so erquickt er dich. Wenn du mitten in Angst wan - delst, so erquickt er
 He will quicken thee, will quick - - en thee. Shouldst thou, walking in grief lan - - guish; He will quicken

so erquickt er dich, — so erquickt er dich. Wenn du mitten in Angst wan - delst, so erquickt er
 He will quicken thee, — thee. Shouldst thou, walking in grief lan - - guish; He will quicken

sf sf sf sf sf

The musical score is arranged in systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle system features a piano part with a wavy line indicating a tremolo effect. The bottom system includes a vocal line with lyrics and a piano accompaniment. The score is marked with various dynamics: *cres* (crescendo), *f* (forte), *dim:* (diminuendo), *pp* (pianissimo), and *tr* (tremolo).

Lyrics:

mitten in Angst wan - delst, so erquickt er dich; siehe der Hüter I - sraels schläft noch schlumert
 walking in grief, lan - guish; He will quicken thee. He watching o - ver Is - ra - el, slum - bers not, nor

mit - ten in Angst wandelst erquickt er dich; er schlum - mert nicht, schläft noch schlumert
 walk - ing in grief, lan - guish; He will quicken thee. He slum - bers not, slum - bers not, nor

Siehe der Hüter I - sraels schläft noch schlumert nicht; er schlummert nicht, er schlum - mert
 He watching o - ver Is - ra - el, slumbers not, nor sleeps; He slum - bers not, He slum - bers

els er schläft noch schlum - mert nicht, er schläft noch schlummert
 el, slum - bers, slum - bers not, He slum - bers not, nor

nicht, sie - he, er schläft noch schlummert nicht. Siehe der Hüter I - sra - els schläft
 sleeps; He slum - bers not, He slum - bers not; He watching o - ver Is - ra - el, slum -

nicht, sie - he, er schläft noch schlummert nicht. Der Hü - ter I - sra - els schläft
 sleeps; He slum - bers not, He slum - bers not; He watching Is - ra - el, slum -

nicht, sie - he, er schläft noch schlummert nicht. er schlum - mert nicht, er
 not, He slumbers not, He slum - bers not; He slum - bers not, He

nicht, sie - he, er schläft noch schlummert nicht. Er schläft noch schlummert nicht, er
 sleeps; He slum - bers not, He slum - bers not, He slum - bers not, He slum - bers

p f dim:

noch schlum-mert nicht, sie - he er schläft noch schlummert nicht. Sie - he der
 - bers not, nor sleeps; He slum - bers not, He slum - bers not, sleeps - not, He

noch schlum-mert nicht, sie - he er schläft noch schlummert nicht. Sie - he
 - bers not, nor sleeps; He slum - bers not, He slum - bers not, sleeps not,

schlum - mert nicht, sie - he er schläft noch schlummert nicht. Sie - he
 slum - bers not, He slumbers not, He slum - bers not, sleeps not,

schlummert nicht, sie - he er schläft noch schlummert nicht. Sie - he
 - not, nor sleeps; He slum - bers not, He slum - bers not, sleeps not,

Hü - ter I - sraels schläft noch schlummert nicht .
 watch - ing Is - ra - el, slum - bers not, nor sleeps .
 der Hü - ter I - sraels schläft noch schlummert nicht .
 He, watch - ing Is - ra - el, slum - bers not, nor sleeps .
 der Hü - ter schläft noch schlummert nicht .
 He, watch - ing slum - bers not, nor sleeps .
 der Hü - ter I - sraels schlummert nicht .
 He, watch - ing Is - ra - el slum - bers not, nor sleeps .

Tempo Adagio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. *p* (Der Engel)

Stehe auf E-li-as, denn du hast einen grossen Weg vor dir. Vierzig Tage und vierzig
 A - - rise E - li - jah, for thou hast a long jour - ney be - fore thee. Forty days and for - ty

Violoncello e Basso. *p*

Tempo Adagio.

Oboi. *p*

Recit: *p*

Allegro vivace. *p*

Corni in E. *p*

Trombe in E. *p*

Trombone Alto. *p*

Trombone Tenore. *p*

Trombone Basso. *p*

Timpani in E.A. *p*

Recit: *p*

Allegro vivace. *p*

Elias! *p*

Nächte sollst du geh'n bis an den Berg Gottes Ho - reh. O Herr, ich ar. beite vergeblich,
 nights shalt thou go, to Ho - reh, the mount of God. O Lord, I have labour'd in vain!

Allegro vivace. *p*

Recit: *p*

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Recit:

tempo.

Recit:

p *cres*

Recit:

tempo.

cres

cres

cres

Recit:

tempo.

Recit:

f

Ach, dass du den Himmel zerrisest.
O — that Thou would'st rend the heavens,

Recit:

tempo.

cres

Recit:

und bringe meine Kraft umsonst und unnütz zu.
yea, I have spent my strength for naught, and in vain!

durch die Wunder, die du thust! Warum lässest du sie irren von deinen Wegen, und ihr Herz ver-
 through the wonders of thy works! O Lord, why hast Thou made us to erre from Thy ways? and harden-ed our

ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*
ff *ff* *dim:*

stocken, dass sie dich nicht fürchten? O dass meine Seele stürbe! dass meine Seele stürbe!
 hearts, that they do not fear Thee? O that I now might die! O that I now might die!

ff *dim:* *p*

Andantino. (♩ = 72)

Flauto *pp*

Violino I. *pp* *sempre pp*

Violino II. *pp* *sempre pp*

Viola. *pp*

Alto Solo. *pp* Der Engel.

Bassi. *pp* *sempre pp*

Sei stille dem Herrn, und warte auf ihn; der wird dir geben was dein Herz wünscht; sei stille dem
 O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's de- sires: O rest in the

cres *p*

cres *p*

cres *p*

Herrn, und warte auf ihn; der wird dir geben was dein Herz wünscht; der wird dir ge- ben was dein Herz
 Lord, wait patiently for Him, and He shall give thee thy heart's de- sires, and He shall give thee thy heart's de-
 Vcello Bassi Vcello Bassi

p

p

p

wünscht. Befiehl ihm deine Wege und hoffe auf ihn; befiehl ihm deine Wege und hoffe auf ihn. Steh' ab vom
 sires. Commit thy way un- to Him, and trust in Him, commit thy way un- to Him; and trust in Him, and fret not thy-
p 4651. *p*

[illegible]

eres *sf* *p*

eres *sf* *p* *cres sf* *p*

eres *sf* *p* *cres sf* *p*

eres *sf* *p* *cres* *p*

ihñ; der wird dir geben was dein Herz wünscht, der wird dir geben was dein Herz wünscht, der wird dir geben was dein Herz
 Him, and He shall give thee thy heart's de- sires, and He shall give thee thy heart's de- sires, and He shall give thee thy heart's de-

sf *p* *cres* *p*

wünscht. Sei stille dem Herrn! sei stille dem Herrn und war_ te, und war_ te auf ihn.
 sires. O rest in the Lord, O rest in the Lord, and wait, — wait patiently for him.

Andante sostenuto. (♩ = 66)

Flauti. *p* *cres* *f* *p*

Oboi.

Clarineti in B. *p* *cres* *f* *p*

Fagotti. *p* *cres* *f* *p* *p*

Violino I. *p* *cres* *f* *p*

Violino II. *p* *cres* *f* *p*

Viola. *p* *f* *p*

Soprano. *p* *pp* *cres* *f* *p*

Alto. *p* *pp* *cres* *f* *p*

Tenore. *p* *pp* *cres* *f* *p*

Basso. *p* *pp* *cres* *f* *p*

Bassi. *p* *cres* *f*

Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der wird
 He that shall en - dure to the end, shall be sa - ved; he that shall en - dure to the end, shall be

Wer bis an das Ende beharrt, der wird se - lig. Wer bis an das Ende beharrt, der wird se -
 He that shall en - dure to the end, shall be sa - ved; he that shall en - dure to the end, shall be sa -

Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der wird selig,
 He that shall en - dure to the end, shall be sa - ved; he that shall en - dure to the end, shall be sa - ved

Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der
 He that shall en - dure to the end, shall be sa - ved; he that shall en - dure to the end, shall

Andante sostenuto.
Coll'Organo

[illegible]

Musical score for a choral piece, page 296. The score is in G major and 3/4 time. It features a four-part vocal setting with Soprano, Alto, Tenor, and Bass staves. The music includes various dynamics such as *p* (piano), *f* (forte), and crescendos (*cres*). The lyrics are in German and English. The bottom of the page shows the number 4651.

Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der wird selig.

he that shall endure to the end, shall be saved; he that shall endure to the end, shall be saved; he that shall endure to the end, shall be saved;

4651.

Ende beharrt, der wird selig, selig, der wird selig, der wird selig.
 dure to the end, shall be saved, shall be saved, shall be saved, shall be saved.

de beharrt, der der wird selig, der wird selig, der wird selig, der wird selig.
 to the end, he shall be saved, shall be saved, shall be saved, shall be saved.

wird selig, se lig, se lig, der wird selig.
 be sa ved, shall be sa ved, shall be sa ved, shall be sa ved.

se lig, der wird selig, der wird selig, der wird selig.
 sa ved, shall be sa ved, shall be sa ved, shall be sa ved.

se lig, der wird selig, der wird selig, der wird selig.
 sa ved, shall be sa ved, shall be sa ved, shall be sa ved.

Clarinetti
in A.

Violino I.

Violino II.

Viola.

Basso
Solo.Vcello e
Basso.

Elias.

Herr es wird Nacht um mich, sei du nicht ferne, verbirg dein Antlitz nicht vor mir, meine Seele dürstet nach dir.
 Night falleth round me O Lord! Be Thou not far from me! hide not thy face, O Lord, from me; my soul is thirsting for Thee.

Andante. $\text{♩} = 72$.Allegro. $\text{♩} = 92$.

Soprano Solo (Der Engel)

wie ein dürres Land.
 as a thirsty land.

Wohlan denn,
 A - rise now!

gehe hinaus,
 get thee without,

und tritt auf den Berg vor den
 stand on the mount before the

Lento.

Herrn, denn seine Herrlichkeit erschei - net über dir!
 Lord: for there His glo - ry will ap - pear, — and shine on thee!

verhülle dein Antlitz,
 Thy face must be veiled,

denn es naht der Herr
 for He draweth near.

Allegro molto. (♩ = 100)

Flauti. *pp* *cres* *ff* *f*

Oboi. *pp* *cres* *ff* *sf*

Clarineti in A. *pp* *cres* *ff* *sf*

Fagotti. *p* *cres* *ff*

Corni in E. *pp* *cres* *ff*

Corni in C. *ff*

Trombe in E. *pp* *cres* *ff*

Trombone Alto. *ff*

Trombone Tenore. *ff*

Trombone Basso. *ff*

Timpani in E.H. *pp* *cres* *ff*

Violino I. *pp* *cres* *ff*

Violino II. *pp* *cres* *ff*

Viola. *pp* *cres* *ff*

Soprano. *f* Der Herr ging vor ü - ber,
Be - hold, God the Lord passed by.

Alto. *f* Der Herr ging vor ü - ber,
Be - hold, God the Lord passed by.

Tenore.

Basso.

Bassi. *pp* *cres* *ff*

Allegro molto.

12

46:1

[illegible]

Musical score for a choral and instrumental piece, page 303. The score includes staves for various instruments (flutes, oboes, bassoons, strings, and a cello/bass) and vocal parts. The music is in 3/4 time and features dynamic markings such as *p* (piano), *pp* (pianissimo), and *dim* (diminuendo). The lyrics are in German and English, describing a scene where a storm is approaching but the Lord is not in it.

The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Flutes, Oboes, Bassoons, Strings, Cello/Bass) are arranged in a standard orchestral format. The lyrics are written below the vocal staves.

The lyrics are in German and English, describing a scene where a storm is approaching but the Lord is not in it.

The German lyrics are:

ging vor dem Herrn her, a. her der Herr war nicht im Sturmwind.
 brake them be-fore the Lord. But yet the Lord was not in the tem-pest.

The English lyrics are:

ging vor dem Herrn her, a. her der Herr war nicht im Sturmwind.
 brake them be-fore the Lord. But yet the Lord was not in the tem-pest.

The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *dim* (diminuendo). The tempo is marked *tr* (tristesse).

The score is written for a large ensemble, including vocal parts and various instruments. The page number 303 is visible in the top right corner.

Musical score for a large ensemble, featuring multiple staves with various instruments and vocal parts. The score includes dynamic markings like *cres*, *ff*, *f*, *pp*, and *Bassi*. It also contains German and English lyrics for a hymn.

Lyrics:
 Und die Erde erhehte,
 And the sea was up-heaved,
 Der Herr ging vor ü-ber, und die Erde erhehte,
 Be-hold, God the Lord passed by! And the sea was up-heaved,
 Der Herr ging vor ü-ber,
 Be-hold, God the Lord passed by!
 und die Erde er-
 And the sea was up-
 Und die Erde er-
 And the sea was up-

The image shows a page from a musical score, likely for a symphony, with multiple staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamics. The lyrics are in German and describe the earth and sea being heated and the earth being lifted. The score includes various musical symbols like notes, rests, and slurs.

Lyrics:

und das Meer erbrauste,
and the earth was shaken,
und die Erde erhehte, und das Meer erbrauste,
and the sea was up-heaved, and the earth was shaken,
und das Meer erbrauste,
and the earth was shaken,
und die Erde erhehte, und das Meer erbrauste,
and the sea was up-heaved, and the earth was shaken,
und das Meer erbrauste,
and the earth was shaken,
und die Erde erhehte, und das Meer erbrauste,
and the sea was up-heaved, and the earth was shaken,

Musical score for a choral and instrumental piece. The score consists of 12 staves. The first 10 staves are for instruments (flutes, oboes, violins, violas, cellos, and double basses). The last two staves are for the vocal parts (Soprano and Bass). The music is in 2/4 time and G major. The lyrics are in German and English.

Lyrics:
 und die Er-de er-behte, und das Meer er-branste, und die Erde er-behte, und das
 and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-hea-ved, and the
 und die Erde er-behte, und das Meer er-branste, und die Erde er-behte, und das
 and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-hea-ved, and the
 brauste, und die Erde er-behte, und das Meer er-branste, und die Erde er-behte,
 sha-ken, and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-hea-ved,
 brauste, und die Er-de er-behte, und das Meer er-branste, und die Erde er-behte,
 sha-ken, and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-hea-ved,
 brauste, und die Er-de er-behte, und das Meer er-branste, und die Erde er-behte,
 sha-ken, and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-hea-ved,

Dynamics:
 p (piano), cres (crescendo), ff (fortissimo), f (forte)

[illegible]

308.

This musical score is for a choral and instrumental work. It features a large orchestra with strings, woodwinds, and brass, along with a four-part vocal choir (Soprano, Alto, Tenor, Bass). The score is written in G major and 2/4 time. The vocal parts enter in the first measure with the lyrics 'a - ber der Herr war nicht im Erd - be - ben .'. The instrumental parts provide a rich harmonic and rhythmic background. The score includes various musical notations such as dynamics (p, cres, ff), articulation (tr), and phrasing slurs. The lyrics are in German and English, with the English translation provided below the German text.

a - ber der Herr war nicht im Erd - be - ben .
But yet the Lord was not in the earth - - - quake .

Und nach dem Erd - beben
And af - ter the earthquake there

[illegible]

[illegible]

Instrumental Section:

- Staves 1-8: Various instruments (flutes, oboes, violins, violas, cellos, double basses) playing rhythmic patterns with accents (*sforzando*) and fortissimo (*ff*) markings.

Vocal Section:

Soprano	Alto	Bass	Tenor	Bass
Erd - heben kam ein Feuer,	kam ein Feuer,	aber der Herr	war nicht,	aber der Herr war nicht im
earth - quake there came a fire .	came a fire .	But yet the Lord	was not	But yet the Lord was not in the
Erd - heben kam ein Feuer,	kam ein Feuer,	aber der Herr	war nicht,	aber der Herr war nicht im
earth - quake there came a fire .	came a fire .	But yet the Lord	was not	But yet the Lord was not in the
es kam ein Feu - er, ein Feuer,	Feu - er, ein Feuer,	aber der Herr	war nicht,	aber der Herr war nicht im
and af - ter the earth - quake, a fire .	earth - quake, a fire .	But yet the Lord	was not	But yet the Lord was not in the
es kam ein Feu - er, ein Feuer,	Feu - er, ein Feuer,	aber der Herr	war nicht,	aber der Herr war nicht im
and af - ter the earth - quake, a fire .	earth - quake, a fire .	But yet the Lord	was not	But yet the Lord was not in the

4651

[illegible]

[Musical score for Organ and Voice]

The score consists of two systems. The first system features a grand staff with five staves (Soprano, Alto, Tenor, Bass, and Pedal) and four vocal parts (Soprano, Alto, Tenor, Bass). The second system continues the same instrumentation. The organ part is written in G major and 4/4 time. Dynamics include *pp*, *sff*, and *f*. The lyrics are in German and English.

Herr war nicht im Feu_er. Und nach dem Feuer kam ein stilles sanftes San -
Lord was not in the fire — And af_ter the fire, there came a still small voice :

Herr war nicht im Feu_er. Und nach dem Fener kam ein stilles sanftes San -
Lord was not in the fire — And af_ter the fire, there came a still small voice :

Herr war nicht im Feu_er. Und nach dem Feuer kam ein stilles sauftes Sau -
Lord was not in the fire — And af_ter the fire, there came a still small voice :

Herr war nicht im Feu_er. Und nach dem Fener kam ein stilles sauftes Sau -
Lord was not in the fire — And af_ter the fire, there came a still small voice :

Coll'Organo pianissimo . 4851 .

sen . Und in dem Säu - seln nahte sich der Herr .
 And in that still voice, on - ward came the Lord .

sen .
 sen .
 sen .

4651 .

315.

Und in dem Sänseln nahe sich der Herr, nahe sich der Herr,
And in that still voice, on-ward came the Lord, on-ward came the Lord,
Und in dem Sänseln nahe sich der Herr, nahe sich der Herr,
And in that still voice, on-ward came the Lord, on-ward came the Lord,
Und in dem Sänseln nahe sich der Herr, nahe sich der Herr,
And in that still voice, on-ward came the Lord, on-ward came the Lord,
Und in dem Sänseln nahe sich der Herr, nahe sich der Herr,
And in that still voice, on-ward came the Lord, on-ward came the Lord,

cres *pp* *pp* *p*
 cres *pp* *p*
 cres *pp* *p*
pp *p*
p
 tr *pp* *p*
 cres *pp* *p*
 cres *pp* *p*
 cres *pp* *p*
 cres *pp* *p*
 nahte sich der Herr, im Säuseln nahte sich der Herr, nahte sich der
 on - ward came the Lord; And in that still voice came the Lord, on - ward came the
 cres *pp* *p*
 nah - te sich der Herr, im Säuseln nah - te, nah - te sich der
 on - ward came the Lord, and in that still voice on - ward came the
 cres *pp* *p*
 sich der Herr, nahte sich der Herr, nah - te sich,
 came the Lord, on - ward came the Lord, on - ward came
 cres *pp* *p*
 Herr, nah - te sich, im Säuseln nah - te sich der
 Lord, came the Lord, and in that still voice came the
 cres *pp* *p*

Musical score for page 317, featuring multiple staves with vocal and instrumental parts, lyrics, and dynamic markings.

Dynamics: *pp*, *cres*, *tr*

Lyrics:

Herr, Lord, nahte sich der Herr, und in dem Säuseln nahte
 on-ward came the Lord, and in that still voice, on-ward

Herr, Lord, nah-te sich der Herr, und in dem Säuseln nahte
 on-ward came the Lord, and in that still voice, on-ward

nah-te sich der Herr, nah-te sich der Herr, nah-te sich
 on-ward came the Lord, on-ward came the Lord, on-ward came

Herr, Lord, nahte sich der Herr, und in dem Säuseln nahte
 on-ward came the Lord, and in that still voice, on-ward

cresc. *pp*

The musical score is arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include:

- cres* (crescendo)
- pp* (pianissimo)

The lyrics are as follows:

Part	Lyrics
Soprano	sich der Herr, — nah — te, nah — — — te, nah — — —
Alto	came the Lord, — on — ward, on — — — ward, on — — —
Tenor	sich der Herr, und in dem Sän — — — seln nah — — — te, nah — — —
Bass	came the Lord, and in that still — — — voice, on — — — ward, on — — —

The score concludes with a final *cres* marking and a *pp* dynamic.

319.

ward - te sich der Herr .
came the Lord .

ward - te sich der Herr .
came the Lord .

ward - te sich der Herr .
came the Lord .

ward - te sich der Herr .
came the Lord .

Flauti.

Oboi.

Clarineti
in A.

Fagotti.

Corni in F.

Corni in C.

Trombe in C.

Trombone
Alto e Tenore

Tromb. Basso.
Opficleide.

Timpani
in C. G.

Violino I.

Violino II.

Viola.

Soprano I
Solo.

Soprano II
Solo.

Alto I
Solo.

Alto II
Solo.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Chor.

Se - raphim standen ü - ber ihm, und ei - ner rief zum An - dern:
Above Him stood the Se - ra - phim: and one cried to an - o - ther:

Adagio non troppo. (♩ = 72)

Quartett mit Chor.

321.

Musical score for instruments and voices. The score consists of 14 staves. The first four staves are for instruments (flute, oboe, violin, and cello/contrabass). The remaining ten staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and Chorus). The music is in common time (C) and begins with a piano (pp) dynamic. The first four staves show instrumental entries with various dynamics including pp, ff, and p. The voice staves show the beginning of the vocal entries.

Adagio non troppo.

ff

Heilig,
Ho - ly,

Heilig,
ho - ly,

Heilig ist
ho - ly is

Gott der Herr.

Der Herr

Ho - ly is God the Lord,

the Lord

Heilig ist Gott der Herr.

Der Herr

Ho - ly is God the Lord,

the Lord

Heilig, Heilig, Heilig ist Gott der Herr.

Ho - ly, ho - ly, ho - ly is God the Lord,

Heilig, Heilig, Heilig ist Gott der Herr.

Ho - ly, ho - ly, ho - ly is God the Lord,

Adagio non troppo.

4651.

Coll'Organo.

322.

This musical score is for a hymn, likely 'Alle Lande sind seiner Ehre voll' (All lands are full of his glory). It is written for a large ensemble, including voices and instruments. The score is in 3/4 time and features a key signature of one sharp (F#). The music is characterized by a strong, rhythmic melody in the voices, supported by a rich harmonic texture in the instruments. The lyrics are in German and English. The score is divided into four systems, each with a vocal part and an instrumental part. The first system is marked 'ff' (fortissimo) and the second 'p' (piano). The third system is marked 'pp' (pianissimo) and the fourth 'ff'.

Vocal Parts:

First System:

Vocal 1: Ze. ba. oth. Ze. ba. oth.

Vocal 2: Ze. ba. oth. Ze. ba. oth.

Vocal 3: Ze. ba. oth. Ze. ba. oth.

Vocal 4: Ze. ba. oth. Ze. ba. oth.

Instrumental Parts:

First System:

Instrument 1: Ze. ba. oth. Ze. ba. oth.

Instrument 2: Ze. ba. oth. Ze. ba. oth.

Instrument 3: Ze. ba. oth. Ze. ba. oth.

Instrument 4: Ze. ba. oth. Ze. ba. oth.

Second System:

Vocal 1: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Vocal 2: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Vocal 3: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Vocal 4: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrumental Parts:

Second System:

Instrument 1: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrument 2: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrument 3: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrument 4: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Third System:

Vocal 1: Der Herr the Lord

Vocal 2: Der Herr the Lord

Vocal 3: Der Herr the Lord

Vocal 4: Der Herr the Lord

Instrumental Parts:

Third System:

Instrument 1: Der Herr the Lord

Instrument 2: Der Herr the Lord

Instrument 3: Der Herr the Lord

Instrument 4: Der Herr the Lord

Fourth System:

Vocal 1: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Vocal 2: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Vocal 3: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Vocal 4: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrumental Parts:

Fourth System:

Instrument 1: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrument 2: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrument 3: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.

Instrument 4: Alle Lande sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll, sind seiner Ehre voll.



sei - ner, seiner Eh - re voll . Hei - lig, Hei - lig, Hei - lig ist
 fil - led, fil - led all the earth . Ho - ly, ho - ly, ho - ly is
 Eh - re voll, seiner Ehre voll . Hei - lig, Hei - lig, Hei - lig ist
 all the earth, fil - led, hath fil - led all the earth . Ho - ly, ho - ly, ho - ly is
 alle Landesind sei - ner Eh - re voll . Alle Landesind seiner Ehre voll .
 Now His glo - ry hath fil - led all the earth . voll, sind sei - ner Ehre voll, sind seiner Ehre voll .
 Alle Landesind seiner Ehre earth, hath fil - led all the earth, hath filled all the earth .
 Now His glo - ry hath fil - led all the voll, sind seiner Ehre voll, sind seiner Ehre voll .
 Alle Landesind earth, hath fil - led all the earth, hath filled all the earth .
 Now His glo - ry hath sei - ner Eh - re voll, sind seiner Ehre voll .
 fil - led, fil - led all the earth, hath filled all the earth .

Gott der Herr .
God the Lord .

Gott der Herr .
God the Lord .

Hei - lig ist Gott der Herr.
Ho - ly is God the Lord .

Alle Lande sind seiner Eh-re voll, sind sei - ner
Now His glo-ry hath fil - led all the earth; now His glo -

Alle Lande sind seiner Eh-re voll, sind seiner Eh-re
Now His glo-ry hath fil - led all the earth; hath fil - led all the

Hei - lig ist Gott der Herr.
Ho - ly is God the Lord .

Alle Lande sind seiner Eh-re voll, sind sei - ner
Now His glo-ry hath fil - led all the earth; now His glo -

Alle Lande sind seiner Eh-re voll, sind sei - ner
Now hath fil - led the earth. Ho - ly is God the Lord .

Alle Lande sind seiner Eh-re voll, sind sei - ner
Now hath fil - led the earth. Ho - ly is God the Lord .

Coll'Organo

325

Ehre, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sei-ner Eh-re, sei-ner

ry hath fil-led all the earth; now His glo-ry hath fil-led all the earth, sei-ner Eh-re voll, sei-ner

sei-ner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner Eh-re voll, sind sei-ner

voll, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner, sei-ner

Ehre, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind sei-ner Eh-re, sei-ner

all, hath fil-led all the earth; now His glo-ry hath fil-led all the earth, His glo-ry now hath fil-led

Ehre, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind sei-ner Eh-re, sei-ner

sei-ner Eh-re voll, sei-ner

fil-led all the earth, now His glo-ry hath fil-led all the earth, His glo-ry hath fil-led

Musical score for a choral and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The lyrics are in German and English.

Lyrics:
 Eh-re voll. Al-le Lan-de sind seiner Eh-re voll.
 all the earth, now His glo-ry hath fil-led all the earth.
 Eh-re voll. Al-le Lan-de sind seiner Eh-re voll.
 all the earth, now His glo-ry hath fil-led all the earth.
 Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner Eh-re voll.
 all the earth, now His glo-ry hath fil-led all the earth, hath fil-led all the earth.
 Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner Eh-re voll.
 all the earth, now His glo-ry hath fil-led all the earth, hath fil-led all the earth.

Musical markings include *cres*, *pp*, *f*, *dim:*, *pp*, *sempre*, and *attacca*.

de

a tempo Adagio non troppo. (♩ = 63)

Oboi.

Fagotti.

Cori in F.

Corni in C.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in Gis. C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

sempre coll'Organo.

a tempo Adagio non troppo.

4651.

Gehe wiederum hin ab! noch sind übrig geblieben sieben tausend in Israel die sich
Go, return up-on thy way! For the Lord yet hath left Him se-ven thousand in Is-ra-el, knees which

Recit :

[illegible]

Recit:

Gehe wiederum hin ab! thu — e nach des Herrn Wort.
Go re-turn up-on thy way, Thus — the Lord com-mand-eth.

Gehe wiederum hin, ab! thue nach des Herrn Wort.
Go re-tu-rn up-on thy way, • Thus the Lord com-mand-eth.

thun _ e nach
Thus the Lord

nicht gebeugt vor Baal.
have not bow'd to Baal.

Gehe wiederum hin, ab! geh' hin, ab, thue nach des Herrn Wort.
Go, return upon thy way, Go thy way, Thus the Lord commandeth.

nicht gebeugt vor Baal.
have not bow'd to Baal.

Gehe wiederum hin. ab ! geh' hin - ab thue nach des Herrn Wort .
Go, return upon thy way, Go thy way, Thus the Lord com - mand - eth .

eres

4651.

Recit: senza Organo

Piu mosso. ($\text{♩} = 84$)

Oboi.

p cres *f*

Fagotti.

p cres *f*

Viol. I.

cres al *f*

Viol. II.

cres al *f*

Viola.

cres al *f*

Basso Solo. **Elias.**

Più mosso.

Bassi. *cres f ff dim:*

Recit:

Ich gehe hinab in der Kraft des Herrn!
I go on my way in the strength of the Lord.

du bist ja der Herr! ich muss um deinetwillen
For Thou art my Lord, and I will suffer for thy

leiden, darum freuet sich mein Herz und ich bin fröhlich; auch mein Fleisch wird sicher liegen.

sake My heart is there-fore glad, my glo-ry re-joice-eth; - and my flesh shall al-so rest in hope.

attacca N.º 37.

Andante sostenuto. (♩ = 100)

Oboe. *p*

Violino I. *p*

Violino II. *dim:* *p*

Viola. *p*

Basso Solo. *Elias.* *p*

Bassi. *p*

Ja es sollen wohl Berge weichen,
For the mountains shall de-part,

p *cres*

p *cres*

p *cres*

p *cres*

p *cres*

Berge weichen und Hügel hinfal- len, aber dei- ne Gna- de,
and the hills the hills be re- mo- - ved, but Thy kindness shall not de- part;
aber dei- ne Gna- de, deine
but Thy kindness, Thy kind- - - ness shall

p *cres*

dim: *p*

dim: *p*

dim: *p*

Gnade wird nicht von mir wei- - - chen, und der Bund deines Friedens soll nicht fallen, und der
not, shall not de- part from me; nei- ther shall the co- venant of Thy peace of Thy

dim: *p*

Bund er soll nicht fallen, und der Bund **deines Friedens, deines Friedens soll nicht fallen. Deine**
 peace he re - moved, neither shall the covenant of Thy peace he re - mo - ved, but Thy

cres p cres dim: p

Gnade wird nicht von mir weichen, wird nicht von mir weichen ! Deine Gna - de wird nicht von mir weichen ,
 kindness shall not de - part shall not de - part, but Thy kind - ness shall not de - part, shall

cres p

nicht von mir wei - chen und der Bund **deines Frie - dens soll nicht fal - len .**
 not de - part from me; neither shall he re - moved the co - ve - nant of The peace .

p dim: pp

de

Moderato maestoso. (♩ = 76)

Flauti. *ff sf*

Oboi. *ff sf*

Clarineti in B. *ff sf*

Fagotti. *ff sf*

Corni in F. *ff sf*

Corni in B. *ff sf*

Trombe in C

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in A.E.

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Und der Prophet E-lias brach hervor wie ein
Then did E-li-jah the prophet break forth like a

Und der Prophet E-lias brach hervor wie ein
Then did E-li-jah the prophet break forth like a

Und der Prophet E-lias brach hervor wie ein
Then did E-li-jah the prophet break forth like a

Und der Prophet E-lias brach hervor wie ein
Then did E-li-jah the prophet break forth like a

Vocal Parts (German and English lyrics):

Part	Line 1	Line 2	Line 3	Line 4
Soprano	Fener, und sein Wort brannte, wie eine Fackel, und sein Wort braun-te, wie ei-ne	fire; his words ap-pear-ed like burning torch-es, his words ap-pear-ed like burning		
Alto	Fener, und sein Wort brannte, wie eine Fackel, und sein Wort brannte, sein Wort brannte	fire; his words ap-pear-ed like burning torch-es, his words ap-pear'd like burn-ing torch-es,		
Tenore	Fener, und sein Wort braunte, wie eine Fackel, und sein Wort brannte	fire; his words ap-pear-ed like burning torch-es,		
Basso	Fener, und sein Wort brannte, wie eine Fackel, und sein Wort brann-te, wie ei-ne	fire; his words ap-pear-ed like burning torch-es, his words ap-pear-ed like burning		

Instrumental Parts:

- Piano (p):** Multiple staves showing piano accompaniment with various rhythmic patterns.
- Fortissimo (sf):** Markings indicating sections of increased volume.

Fackel, wie eine Fackel, wie eine Fackel.
torches, like burning torches, like burning torches.

wie eine Fa-ckel, wie eine Fa-ckel.
like burning torches, like burning torches.

Er hat stol-ze Kö-nige ge-
Migh - ty kings by him were o-ver-

Er hat stol-ze Kö-nige gestürzt, er hat
Migh - ty kings by him were o-ver- thrown, migh - ty,

Er hat stol - ze Kö - nige gestürzt, er hat stol - ze, stol - ze Kö - nige ge -
 Migh - ty kings by him were o - ver - thrown; by him migh - ty, migh - ty kings were o - ver -

stol - ze Kö - nige gestürzt, Kö - nige gestürzt, er hat sie gestürzt, er hat sie ge -
 kings by him were o - ver - thrown, kings — were o - ver - thrown; by him mighty, migh - ty kings were o - ver -

- stürzt, er hat stol - ze Kö - nige gestürzt, hat stol - ze, stol - ze Kö - nige ge -
 thrown, migh - ty kings by him were o - ver - thrown; were o - ver - thrown, by him were o - ver -

stol - ze Kö - nige, hat Kö - nige gestürzt, er hat sie gestürzt, er hat sie ge -
 migh - ty kings — were o - ver - thrown, were o - ver - thrown; by him kings were o - ver - thrown, o - ver -

336.

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb die
thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb die
thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb die
thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb die
thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb, its

The musical score is arranged in two systems. The top system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The bottom system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are written below the vocal staves in German and English. The piano accompaniment is written in the bottom staff of each system. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*.

System 1:

Soprano: Rache, und in vengeance; and in
Alto: Rache, vengeance;
Tenor: in Ho-reb die in Ho-reb, its
Bass: und in Ho-reb die Rache, und in
Piano: *sf*

System 2:

Soprano: Ho-reb die Ra-che, die zu-künftige
Alto: Ho-reb die Ra-che, die zu-künftige
Tenor: Ho-reb die Ra-che, die zu-künftige
Bass: Ho-reb die Ra-che, die zu-künftige
Piano: *sf*

sempre ff

sf

sf

sf

Strafe und in Ho. reb die Rache .
future, and in Ho. reb its ven-geance .

Strafe und in Ho. reb die Rache .
future, and in Ho. reb its ven-geance .

Strafe und in Ho. reb die Rache .
future, and in Ho. reb its ven-geance .

Strafe und in Ho. reb die Rache .
future, and in Ho. reb its ven-geance .

Und da der Herr ihn wollte gen Himmel
And when the Lord would take him away to

Und da der Herr ihn wollte gen Himmel
And when the Lord would take him away to

Und da der Herr ihn wollte gen Himmel
And when the Lord would take him away to

Und da der Herr
And when the Lord

ihn wollte gen Himmel
would take him away to

sempre ff

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ho - len sie - he da kam ein feuriger Wagen mit feurigen, feurigen Rossen, und er
 hea - ven, Lo ! there came a fi - e - ry chariot, with fi - e - ry, fi - e - ry horses; and he

ho - len sie - he da kam ein feuriger Wagen mit feurigen, feurigen Rossen, und er
 hea - ven, Lo ! there came a fi - e - ry chariot, with fi - e - ry, fi - e - ry horses; and he

ho - len sie - he da kam ein feuriger Wagen mit feurigen, feurigen Rossen, und er
 hea - ven, Lo ! there came a fi - e - ry chariot, with fi - e - ry, fi - e - ry horses; and he

ho - len sie - he da kam ein feuriger Wagen mit feurigen, feurigen Rossen, und er
 hea - ven, Lo ! there came a fi - e - ry chariot, with fi - e - ry, fi - e - ry horses; and he

feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he
 feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he
 feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he
 feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he

[illegible]

fuhr im Wet - - - - - ter gen Him - mel, er fuhr
 went by a whirl - - - - - wind to hea - - ven, he went

fuhr im Wet - - - - - ter gen Him - mel, er fuhr
 went by a whirl - - - - - wind to hea - - ven, he went by a whirl - -

fuhr im Wet - - - - - ter, er fuhr im Wet - - - - - ter gen Him - mel, im
 went by a whirl - - - - - wind, went by a whirl - - - - - wind to heav'n, by a

fuhr im Wet - - - - - ter gen Him -
 went by a whirl - - - - - wind to hea -

er fuhr im Wet-ter gen Himmel.
went by a whirl-wind to hea-ven;

-ter gen Him-mel.
-wind to hea-ven;

Wet-ter gen Him-mel.
whirl-wind to hea-ven;

-mel-ven,
-mel-ven,

Er fuhr im Wet-ter gen Himmel, fuhr im Wet-ter gen
he went by a whirl-wind to hea-ven, went by a whirl-wind to

ff 4651.

Andante. (♩ = 80)

Clarineti in B.

Fagotti.

Trombone Alto.

Trombone Tenore.

Violino I.

Violino II.

Viola.

Tenore Solo.

Bassi.

Andante.

Dann werden die Gerechten leuch-ten, wie die Son-ne in ihres Va-ters Reich,
Then, then shall the righteous shine forth as the sun in their heav'nly Fa-ther's realm,

mf *pp* *pp* *cres* *dim:* *p* *p* *p* *cres* *dim:* *p* *p* *cres* *sf* *cres* *p*

leuch-ten, wie die Son-ne in ihres Va-ters Reich. Dann werden die Ge-
shine forth as the sun in their heav'nly Fa-ther's realm, Then shall the righ-teous

rechten, die Ge- rechten leuch- ten, wie die Sonne, wie die Son- ne in ih-res Va- ters
 shine forth in their heav'n-ly Fa- ther's realm, as the sun, as the sun in their heav'nly Fa- ther's

Reich .
 realm .

Wonne und Freude werden sie er- greifen . Wonne und Freude werden sie er-
 Joy on their head shall be for e- ver- last- ing, Joy on their head shall be for e- ver-

greifen. A - ber Trauern, Trauern und Seuf - zen wird vor ihnen fliehen, vor ihnen fliehen.

last - ing, and all sor - row and mourning shall flee a - way, shall flee away for e - ver.

cres *sf* *dim:* *dim:p*

Dann werden die Gerechten leuchten, wie die Son - ne in ihres Vaters Reich, leuchten, leuch - ten in

Then, then shall the righteous shine forth as the sun in their heav'nly Fa - ther's realm, shine forth, shine in their

p *tr* *cres* *f* *cres* *f* *cres* *p*

Musical score for the first system of "The Lord's Prayer". The score is written for a large ensemble, including voices and instruments. The lyrics are: "ih-res Va- ters Reich. Leuchten wie die Son- ne in ih-res Va- ters heav'nly Fa- ther's realm; shine forth as the sun in their heav'nly Fa- ther's". The music features various dynamics such as *dim:*, *cres*, *f*, *sf*, and *p*.

Musical score for the second system of "The Lord's Prayer". The score continues the musical and lyrical themes from the first system. The lyrics are: "Reich, in ihres Va- ters Reich, in ih-res Va- ters Reich. realm; then shall the righ- teous shine in their heav'nly Fa- ther's realm.". The music includes dynamics like *dim:*, *pp*, and *p*.

*King's
Paine*

Andante sostenuto. (♩ = 69)

Tromba in C. *Imo Solo.*
Violino I.
Violino II.
Viola.
Soprano Solo.
Bassi.

p *pp* *f* *dim: p* *pp* *f* *pp* *f* *pp*

Darum ward gesendet der Prophet E-li-as eh' denn da komme der grosse und
 Be-hold, God hath sent E-li-jah the prophet, be-fore the 'coming of the great and

pp

Recit:

pp *pp* *pp* *pp*

Recit:

schreckliche Tag des Herrn: er soll das Herz der Väter bekehren zu den Kindern, und das Herz der Kinder zu ihren
 dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their

pp *pp* *pp* *pp*

Bassi

Tempo.

p *cres* *f* *pp* *pp* *pp*

Tempo.

Vätern; dass der Herr nicht komme und das Erdreich mit dem Ban- ne schla-ge.
 fa-thers; lest the Lord shall come and smite the earth, and smite the earth with a curse.

p *cres* *f* *pp* *pp* *pp*

Vello

Andante con moto. (♩ = 88)

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in E.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Aber ei-ner erwacht von Mitter-nacht, und er kommt vom Aufgang der
But the Lord, from the north hath rai-sed one, who, from the ri-sing, on his

Aber ei-ner erwacht von Mitter-nacht, und er kommt vom Aufgang der
But the Lord, from the north hath rai-sed one, who, from the ri-sing, on his

Andante con moto.

Musical score for page 352, featuring multiple staves with musical notation, dynamics, and lyrics. The score includes various instruments and voices, with dynamics such as *cres f*, *p*, *pp*, and *cres*. The lyrics are:

Son - ne .
 name shall call .

The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings.

a 2

Musical score for a choral and instrumental piece, page 353. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamics like *p*, *mf*, and *cres*. The bottom section includes German and English lyrics.

Lyrics (German/English):
 A - - - her ei - - - ner erwacht von Mitternacht, a - - - her
 But the Lord, from the north hath rai - sed one, but the

Additional markings: *tr*, *mf*, *cres*, *cen*, *do*, *46.1*

Herrn Namen predigen und wird über die Gewal-tigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

Herrn Namen predigen und wird über die Gewal-tigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

Herrn Namen predigen und wird über die Gewal-tigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

Herrn Namen predigen und wird über die Gewal-tigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

651.

wählt, an welchem sei, ne See, le Wohl, - ge, fal, - len hat.
 lect, and mine e - lect, in whom my soul de - light - eth !

wählt, an welchem sei, ne See, le Wohl, - ge, fal, - len hat.
 lect, and mine e - lect, in whom my soul de - light - eth !

wählt, an welchem sei, ne See, le Wohl, - ge, fal, - len hat.
 lect, and mine e - lect, in whom my soul de - light - eth !

wählt, an welchem sei, ne See, le Wohl, - ge, fal, - len hat. Auf ihm wird
 lect, and mine e - lect, in whom my soul de - light - eth ! On him the

sempre f

a 2

a 2

a 2

Auf ihm wird ruhen der Geist des Herrn, des
 On him the Spi - rit of God shall rest, - shall

Auf ihm wird ruhen der Geist des Herrn, auf ihm, auf ihm wird
 On him the Spi - rit of God shall rest; on him, on him the

Auf ihm wird ruhen der Geist des Herrn, der Geist des Herrn, auf ihm wird ruhen der Geist des
 On him the Spi - rit of God shall rest, of God shall rest; on him the Spi - rit of God shall

ruhen der Geist des Herrn,
 Spi - rit of God shall rest,

der Geist des Herrn, auf ihm wird ruhen der Geist des
 of God shall rest; on him the Spi - rit of God shall

333.

Herrn. Auf ihm wird ru - hen der Geist des Herrn, auf ihm wird
 rest; on him the Spi - rit of God shall rest, on him the

ru - hen der Geist des Herrn. Auf ihm wird ru - hen der Geist des
 Spi - rit of God shall rest; on him the Spi - rit of God shall

Herrn, auf ihm. Auf ihm wird ru - hen der Geist des
 rest, shall rest; on him the Spi - rit of God shall

Herrn. Auf ihm wird ruhen, auf ihm wird
 rest; on him the Spi - rit, on him the

4651.

p *cres* *ff*

ff *cres* *ff* *p* *f* *p*

ff *p* *cres* *ff*

ff *p* *cres* *ff* *p*

ff *p* *cres* *ff*

ff *p* *cres* *ff*

tr *cres* *ff* *p* *p cres* *ff* *p*

p cres *ff* *p*

p cres *ff* *p*

p cres *ff* *p*

cres *a2 p cres* *f* *p*

und er kommt, er kommt vom Auf-gang der Son - ne .
who from the ri - sing, on my name shall call.

cres *a2 f*

und er kommt, er kommt vom Auf-gang der Son - ne .
who from the ri - sing, on my name shall call.

Mitter- nacht, und er kommt vom Auf-gang.
one from the north, who on my name shall call.

Mitter- nacht, und er kommt vom Auf-gang.
one from the north, who on my name shall call.

p cres *ff* *p* *attacca Quartetto*

Andante sostenuto. $\text{♩} = 76$.

Quartetto.

363.

Clar: 1^{mo} in B.

Clar: 1^{mo} in B.

Fagotto 1^{mo}

Corni in B. 3^{zo} e 4^{to}

Violino I.

Violino II.

Viola.

Sopr: Solo.

Alto Solo.

Tenore Solo.

Basso Solo.

Bassi.

Wohlan, al- le die ihr durstig seid, kommt
O come ev- ry one that thirst- eth, O

Andante sostenuto.

her zum Wasser, kommt her zu ihm!
come to the wa- ters, O come unto Him,

Wohlan, al- le die ihr durstig seid, kommt her zu ihm, kommt
O come ev- ry one that thirst- eth, O come to Him, O

4651.

her zum Was - ser, kommt zu ihm!
come to the wa - ters, come unto Him.

Wohlan, al - le die ihr durstig seid, kommt her zum Wasser,
O come ev - ry one that thirst - eth, come, come to the wa - ters,

Wohlan, al - le die ihr dur - stig seid,
O come ev - ry one that thirst - eth, come,

Wohlan, al - le die ihr durstig seid, kommt her zu ihm, und
O come ev - ry one that thirst - eth, come ye un - to Him, O

kommt zu ihm!
come unto Him,

kommt her zu ihm, zu ihm!
come un - to Him, to Him,

Wohlan al - le die ihr durstig seid, kommt her zu ihm, kommt her zu ihm, so
O come ev - ry one that thirst - eth, come ye un - to Him, come un - to Him, O

Kommt her zum Wasser, kommt her zu ihm! zu ihm und
come to the wa - ters, come un - to Him, to Him, O

neigt euer Ohr und kommt zu ihm, so wird eure See-le le-ben, und neigt euer Ohr, und

hear, and your souls shall live for e-ver, your souls shall live for e-ver; O hear, and your souls shall

wird eu-re See-le, eu-re See-le le-ben, und neigt euer Ohr, und

hear, hear and your souls your souls shall live for e-ver; O hear, and your souls shall

neigt euer Ohr und kommt zu ihm, so wird eure See-le le-ben, und neigt euer Ohr, und

hear, and your souls shall live for e-ver, your souls shall live for e-ver; O hear, and your souls shall

p

kommt zu ihm, so wird eure See-le le-ben, so wird sie le-ben.

live for e-ver, O come to the wa-ters, O come to the wa-ters, come unto Him,

kommt zu ihm, so wird eure See-le le-ben, Wohl.

live for e-ver, O come to the wa-ters, O come to Him, O

kommt zu ihm, so wird eure See-le le-ben, so wird sie le-ben.

live for e-ver, O come to the wa-ters, come to the wa-ters, come to Him,

cres *cres* *cres* *cres* *p*

4631

an, al-le
 come to the wa-ters,
 Wohlan, al-le
 O come to the wa-ters,
 Die ihr dur-stig seid,
 O come unto Him;
 Cello
 Cresc.
 Die ihr dur-stig seid,
 to the wa-ters come
 wohl-
 ev'-ry
 wohl-
 O
 wohlan, al-le die ihr
 O come ev'-ry one that
 wohlan,
 O come,
 p Bassi

an,
 one,
 an, al-le die ihr
 come ev'-ry one that
 durstig seid kommt her zum
 thirst-eth, O come to the
 al-le kommt her zum
 come ev'-ry one,
 wohlan,
 O come
 ihr al-le
 come ev'-ry
 die ihr dur-stig
 one that thirst-eth,
 ihr al-le die ihr
 come ev'-ry one that
 ihr al-le die ihr
 come ev'-ry one that
 kommt her, kommt
 O come to

seid, kommt her zu ihm, kommt her zum Was - ser, kommt zu ihm! kommt
 come O come to Him, O come to the wa - ters, come to Him, O

dur - stig seid, kommt her zum Was - ser, kommt zu ihm, kommt her!
 thirst - eth, to the wa - ters, come to Him, O come

dur - stig seid, kommt her zum Was - ser, kommt zu ihm, kommt her!
 thirst - eth, to the wa - ters, come, O come to Him, O come

her!
 Him!

kommt her zu ihm, kommt, kommt zu ihm! kommt
 O come to Him, come, come to Him, O

cres

mf

p *dim:*

p *dim:*

p *dim:*

p *dim:*

p *dim:*

p *dim:*

f her! kommt her! kommt her zu ihm!
 come, O come, O come to Him!

kommt her zu ihm! kommt her zu ihm!
 O come to Him, O come to Him!

kommt her! kommt zu ihm!
 to Him, come to Him!

her zu ihm!
 come to Him!

dim:

4631. *p*

Andante maestoso (♩ = 96)

Flauti. *ff* *sf*

Oboi. *ff* *sf*

Clarineti in A. *ff* *sf*

Fagotti. *ff*

Corni in D. *ff*

Corni in B. *ff*

Trombe in D

Trombone Alto. *ff*

Trombone Tenore. *ff*

Trombone Basso. *ff*

Ophicleide. *ff*

Timpani in D. A.

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Soprano. *f*

Alto. *f*

Tenore. *f*

Basso. *f*

Bassi. *ff*

Als dann wird euer Licht her vorbrechen wie die
 And then, then shall your light break forth as the light of

Als dann wird euer Licht her vorbrechen wie die
 And then, then shall your light break forth as the light of

Als dann wird euer Licht her vorbrechen wie die
 And then, then shall your light break forth as the light of

Als dann wird euer Licht her vorbrechen wie die
 And then, then shall your light break forth as the light of

Andante maestoso.

1651.

Mor - - - gen - röthe und eu - re Besserung wird schnell wachsen und die Herrlichkeit des
 mor - - - ing breaketh, and your health shall speedi - ly spring forth then; and the glo - ry of the

Mor - - - gen - röthe und eu - re Besserung wird schnell wachsen
 mor - - - ing breaketh, and your health shall speedi - ly spring forth then;

Mor - - - gen - röthe und eu - re Besserung wird schnell wachsen
 mor - - - ing breaketh, and your health shall speedi - ly spring forth then;

Mor - - - gen - röthe und eu - re Besserung wird schnell wachsen
 mor - - - ing breaketh, and your health shall speedi - ly spring forth then;

The musical score is arranged in a standard choral format with multiple staves. The vocal parts are labeled with their respective ranges: Soprano, Alto, Tenor, and Bass. The piano accompaniment is also clearly marked. The lyrics are written below the vocal staves, with German and English versions provided. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres' (crescendo) and 'f' (forte).

The lyrics are as follows:

Herrlichkeit des Herrn wird euch zu sich nehmen, wird euch zu sich, zu sich
 glo-ry of the Lord e-ver shall re-ward you, e-ver, e-ver shall re-

und die Herrlichkeit des Herrn wird euch zu sich, zu sich
 and the glo-ry of the Lord e-ver shall re-ward re-

Herrn wird euch zu sich neh-men, die Herrlichkeit des Herrn wird euch zu sich
 Lord e-ver shall re-ward you, the glo-ry of the Lord e-ver shall re-

und die Herrlichkeit des Herrn wird euch zu sich neh-men, wird euch zu sich
 and the glo-ry of the Lord e-ver shall re-ward you, e-ver shall re-

Bassi

Allegro Doppio movimento. $\text{♩} = 96.$

The musical score is written for a choral and instrumental ensemble. It consists of 12 staves. The first 10 staves are for the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The last two staves are for the cello and double bass. The tempo is marked 'Allegro Doppio movimento' with a tempo indication of $\text{♩} = 96$. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'dim.'. The lyrics are in German and English.

Lyrics:

German	English
neh - men.	ward you.
Herr unser Herrscher! wie herrlich ist dein Na - me in al - len Lan - den!	Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the na - tions!

[illegible]

in al-len Lan-den, in allen Lan-den, in al-len Lan- den!
 in all the na-tions, in all the na-tions, in all the na-tions,
 al-len Lan-den! Herr unser Herrscher, wie herr- lich ist dein Na-me in
 all the na-tions, Lord our Cre-a-tor, how ex-cel-lent thy Name is in
 herrlich ist dein Na-me in al-len Lan-den, in al-len Lan-den, in al-len Lan- den!
 ex-cel-lent thy Name is in all the na-tions, in all the na-tions, in all the na-tions,

den ! wie herrlich in al - len Lan - - - den, — in al - len Lan - - -
 tions, how ex - - - cel - lent in all, — in all the na - - -

- lich ist dein Na - - - me, Herr unser Herr - - - scher, wie herrlich
 - - - cel - lent thy Name is, Lord our Cre - a - - - tor, Cre - a - - - tor,

al - - len Lan - den ! — in al - len Lan - den ! Herr unser Herr - - -
 all the na - - - tions, — in all the na tions, Lord our Cre - a - - -

den, in al - len Lan - den ! Vcello Herr unser Herrscher, wie
 tions, in all the na - - - tions ! Lord our Cre - a - - - tor, how
 Bassi

343.

den, wie herrlich ist dein Na - me in al - len Lan - - -
tions, how ex - cel - lent thy Name is in all the na - - -

ist dein Na - - - me in allen Lan - - - den! Herr unser
how ex - cel - lent thy Name in all the - - - tions, Lord our Cre - - -

scher! Herr unser Herrscher, wie herrlich ist dein Na - - - me - - - ist dein
tor, Lord our Cre - - - a - - - tor, how ex - cel - lent thy Name - - - in - - - all the - - -

herrlich ist dein Na - me in al - len Lan - - -
ex - cel - lent thy Name is in all the - - -

den!
tions!

Herr unser Herrscher, wie herrlich ist dein Name in allen Lan- den, in allen Lan- den, wie herrlich ist dein Name in allen Lan- den!

Herr unser Herrscher in allen Lan- den, wie herrlich ist dein Name in allen Lan- den!

den, wie herrlich ist dein Name in allen Lan- den, wie herrlich ist dein Name in allen Lan- den!

den, wie herrlich ist dein Name in allen Lan- den, wie herrlich ist dein Name in allen Lan- den!

me. A - - - men, A - - - men, A - - - men !
 is ! A - - - men, A - - - men, A - - - men .

den A - - - men, A - - - men, A - - - men ! wie herrlich
 tions ! A - - - men, A - - - men, A - - - men . how ex - cel -

den ! Herr unser Herrscher, Herr unser Herr - - - scher, wie herrlich ist dein
 tions, Lord our Cre a - - - tor, Lord our Cre a - - - tor, how ex - cel - lent thy

den ! Herr unser Herrscher, wie herrlich ist dein
 tions, Lord our Cre a - - - tor, how ex - cel - lent thy

Vcelli
 Bassi

4651 . *f*

Herr unser Herrscher!
 Lord our Cre - a - - tor!

Herr unser Herrscher,
 Lord our Cre - a - - tor,

ist dein Na - - me!
 lent thy Name is,

wie herrlich
 how ex - cel -

herrlich ist dein Na - me!
 lent thy Name is,

Na - - - me! wie
 Name is, how

Na - - - me! Herr unser Herrscher wie
 Name is, Lord our Cre - a - - tor, how

herrlich ist dein Na - me! Herr unser
 ex - cel - lent thy Name is, Lord our Cre -

4651.

sf

ff

ff

ff

sf

sf

sf

wie herr - lich, wie herrlich ist dein Na - me in allen
in all the na - tions, how ex - cel - lent thy Name is in all the

ist dein Na - me Herr unser Herrscher, wie herrlich ist dein Na - me in al - len
in all the na - tions, Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the

herrlich ist dein Na - me Herr unser Herrscher, wie herrlich ist dein Na - me in allen
ex - cel - lent thy Name is, Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the

Herr - scher, wie herrlich ist dein Na - me! Herr,
a - - - tor, how ex - cel - lent thy Name is, Lord,

Lyrics:

Lan - den, wie na - tions, how	herrlich ist dein ex - cel - lent thy	Na - me in Name is in	al - len all the	Lan - den! na - tions!		Herr unser Lord our Cre -
Lan - den, na - tions,	in allen in all the	Lan - den! na - tions!	Herr unser Lord our Cre -	Herr - scher a - - tor	wie how	herr - lich ex - cel -
Lan - den, na - tions,	in allen in all the	Lan - - - na - - -	- den! - tions!		Herr unser Lord our Cre -	Herr - - - a - - -
Herr, Lord,				Herr unser Lord our Cre -	Herr - scher a - - tor	wie Cre -

Herr - scher, Herr, Herr unser Herrscher, wie herrlich ist dein Na - me in allen
a - - tor, Lord, Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

- - - ist dein Na - me ! Herr unser Herrscher, wie herrlich ist dein Na - me in allen
- - - lent thy Name is, Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

- - - scher, Herr unser Herrscher, wie herrlich ist dein Na - me in allen
- - - tor, Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

herr - - - lich, Herr unser Herrscher, wie herrlich ist dein Na - me in allen
a - - - tor, Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

Lan - den, in allen Lan - den, da man dir dankt im Him - mel.
 na - - - tions, in all the Thou fillest heav'n with glo - - - ry.

Lan - den, in allen Lan - den, da man dir dan_ket im Him - mel.
 na - - - tions, in all the Thou fillest heav'n with thy glo - - - ry.

Lan - den, in allen Lan - den, da man dir dan_ket im Him - mel.
 na - - - tions, in all the Thou fillest heav'n with thy glo - - - ry.

Lan - den, in allen Lan - den, da man dir dan_ket im Him - mel.
 na - - - tions, in all the Thou fillest heav'n with thy glo - - - ry.

Herr unser Herrscher, wie herrlich ist dein Name in allen
 Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

Herr unser Herrscher, wie herrlich ist dein Name in allen
 Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

Herr unser Herrscher! unser Herrscher, wie herrlich ist dein Name in allen
 Lord our Cre - a - - tor, our Cre - a - - tor, how ex - cel - lent thy Name is in all the

Herr unser Herrscher! Herr unser Herrscher, wie herrlich ist dein Name in allen
 Lord our Cre - a - - tor, Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the

Lan - den, da man dir dankt im Him - mel. A - - - men, A - - - men,
 na - - tions. Thou fillest heav'n with glo - - ry. A - - - men, A - - - men,

Lan - den, da man dir danket im Him - mel. A - - - men, A - men,
 na - - tions. Thou fillest heav'n with thy glo - - ry. A - - - men, A - men,

Lan - den, da man dir danket im Him - mel. A - - - men,
 na - - tions. Thou fillest heav'n with thy glo - - ry. A - - - men, A - - - men,

Lan - den, da man dir danket im Himmel. A - - - men, A - - - men, A - - -
 na - - tions. Thou fillest heav'n with thy glo - ry. A - - - men, A - - - men, A - - -

A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!
 A - - - men, A - men, A - - - men, A - men, A - - - men!

